



THE NEW YORK



DRAMATIC MIRROR

VOL. LXIII., NO. 1644

NEW YORK, SATURDAY, JUNE 25, 1910

PRICE, TEN CENTS.



Photo by Fowler.

THEODORE ROBERTS

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

PUBLISHED BY
THE DRAMATIC MIRROR COMPANY
HARRISON GREY FISKE, President
LYMAN O. FISKE, Secretary and Treasurer
121 West Forty-Second Street, New York
Chicago Office, 44 Grand Opera House Building
Otis L. Colburn, Representative

HARRISON GREY FISKE, EDITOR

The Editor cannot undertake to return unsolicited manuscript. Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The Dramatic Mirror Company.

Registered cable address, "Drammirror."

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$35; Half-Page, \$65; One Page, \$125.
Professional cards, 15 cents an agate line, single insertion. Four lines the smallest card taken.
Reading Notices (marked "R" or "RN"), 50 cents a line.
"Preferred" positions and black electrotypes subject to extra charge.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Canadian subscriptions, \$5.04 per annum. All other foreign countries \$5.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St. and Dore's Agency, 17 Green St., Charing Cross Road, W. C. In Paris at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies. Entered at the Post Office at New York as Second-Class Matter.

Published every Tuesday in New York.

NEW YORK, JUNE 25, 1910

SUMMER SUBSCRIPTIONS.

Members of the profession may subscribe for "The Mirror" from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

TO CORRESPONDENTS.

THE MIRROR will go to press earlier than usual on the number to be dated July 3, as Monday, July 4, will be a legal holiday. Correspondents, therefore, are required to forward their letters at least 24 hours in advance of the customary time.

TO ADVERTISERS.

As Monday, July 4, will be a legal holiday, THE MIRROR will go to press on the number to be dated July 3 in advance. Advertisers will please note that no advertisement can be received for that number later than noon of Saturday, July 2.

ANTOINETTE BERTON contributes to the current issue of *Harper's Weekly* an account of her investigation of the chorus girl. "It takes all sorts of girls to make a chorus," says one whom she interviewed. "You have girls from 'most every State of the Union and from nearly every country of the globe. You have lively girls and scholarly girls, improvident girls and girls who save—girls who are fond of autos and champagne, girls who are drudges and never go out. The average chorus girl is a hard worker—she has to be—and she is, as a rule, a good girl, although she may be careless in her speech and enjoy a good time." This will fall with surprising effect upon the intelligence of a great number of persons who imagine that there is but one kind of chorus girl, and a bad kind at that.

A MULTIMILLIONAIRE, the son of a deceased multimillionaire, has gone to Paris to become naturalized, and, as he announces it, "to become a great playwright and theatrical manager." His millions will assist the latter ambition, but Nature must have a hand in the former. Yet who knows?

THE greatest scene in Puccini's version of *The Girl of the Golden West*, according to that composer, illustrates a lynching. Another talented foreigner whose ideas of America seem awry.

A NEW EXPERIENCE.

WHEN PHINEAS T. BARNUM shuffled off his mortal coil the world mourned not only the passing of a unique personality—he even had been hale fellow well met with Kings—but the extinguishing of the greatest publicity light that had ever dazzled its eyes.

BARNUM, in fact, was the great pioneer in a vocation which in his time was in infancy. He was the first great advertiser in the sense that he did things that amazed the world and set it talking, and having amazed the world and set it talking, the result was easy money for him.

BARNUM, however, would cut a sorry figure as a publicity promoter to-day. That is to say, he would appear as a mere amateur, for instance, in comparison with ELBERT HUBBARD, who runs a thought factory in a rural community that enlists the attention of the universe. East Aurora, New York, is as distinctly shown on the mental map of the world as is any among its capital cities. HUBBARD has even given the founders and namers of this small town a prescient fame, though to him and not to them is due the fact that his location steadily exerts a luminous influence which cannot by any means be confined by the adjective East.

Mr. HUBBARD, having entered many fields and conquered therein, at last entered vaudeville for one week, appearing in Chicago in an experimental way. Success, perching habitually upon his banner, still perched, and still perches. He may not continue as a headliner, for other duties tending toward greater wealth and greater fame may make better bids. But his impressions of this branch of the theatre are worth an epitome.

He has written, in his own way—and it need not be copyrighted—of his trials, difficulties, heart-breaks and joys as what he terms "a vaudevillist." Incidentally and discreetly he mentions pleasing friendships with "ladies of the ballet," and discloses his vain attempts to rival a troupe of trained dogs. Tumbler, acrobats, singers, players on sweet zither strings, heavies, soubrettes and first comedians come in for their turn, with admonitions as to how not to do this or that.

He made new friendships and for a week he was one with a strange world, separate and divorced from the world of trade—the world of mimicry and mimes, of players to whom "the play's the thing!"—loving, tender, intense, innocent, loyal to their art, living in dreams, grips, boarding houses, steamer trunks and emotions, the children of the stage. "After life's fitful play may they sleep well. God bless them all!" says the Fra.

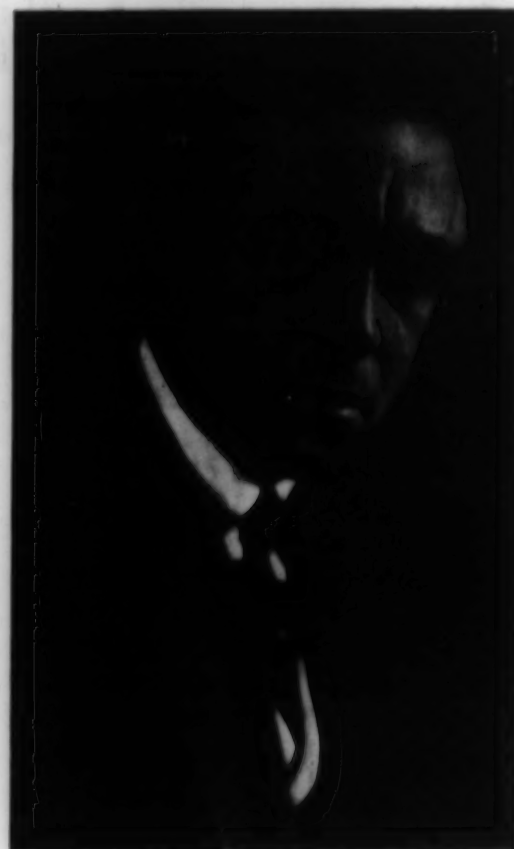
"No one ever saw a church," he adds, "where the auditors were more orderly, decent, well-behaved, better dressed and revealed a higher average of intelligence than at the theatre in which I played. No one ever saw a church more beautiful, hygienic, safe and sanitary than the same theatre. The commodity offered is amusement, with instruction on the side, all presented on a business basis, the basis of a complete organization, and a vigilant service to the public." And thus he rhapsodizes:

The siren song of the stage has a wondrous lure. To stand in the glare, unarmed save for your wit and gesture, before two thousand indifferent people, and to play upon them, to sound their steps, to appeal to that great, common heart-throb of humanity which ebbs and flows through us all, to get their response—that breathless silence, followed by a roar and rumble of prolonged applause—to bow yourself off the stage and be called back, and yet again called back, until the orchestra chops off the tumult—this is a gratification—a wild, weird intoxication, which once tasted is never forgotten. And if at the Last Great Day Gabriel wants a response from me, let him lay aside his B-flat horn and use the stage-manager's call bell, and I'll pull myself together, though all hell yawns, and as the heavenly orchestra blares at it, with boom of the big drum and crash of cymbals, through my veins will again run the ruby wine of life, and I will shout under my breath, "Coming up! Aha, aha! Let'er go, Marshwilde, flash those lights—let the curtains part, here we are again!"

To paraphrase the Bard of Avon, "sweet are the uses of advertisement." It is to be hoped that this theatrical experience will do HUBBARD good. It will do the theatre no harm.

"You must never argue with the public or press," says GEORGE BERNARD SHAW. Good advice, perhaps, but why does not G. B. S. consider it?

PERSONAL



MITCHELL.—It is so long since Julian Mitchell, who is widely known for his staging of musical comedies, has appeared as an actor that many younger theatregoers were surprised last night to see him in the Follies of 1910. For ten years Mr. Mitchell has been content to stage musical comedies without appearing in them, and the expressions of approval of his work must have been very gratifying to him, but his many friends, who had not seen him as an evident participant in these musical plays, persuaded him to show his ability again. The result is his engagement as an actor—but only for the New York run of the latest Follies.

MAUDE.—From London comes the report that Cyril Maude contemplates appearing in *Rip Van Winkle*. His appearances in the play, doubtless, will be confined to the English stage. Whether Mr. Maude would attempt a part in this country that is so closely and sentimentally associated with the late Joseph Jefferson is a matter of doubt. The part had become a classic in the hands of Mr. Jefferson. Unless another Joseph Jefferson arises to present *Rip* with all the human characteristics with which he was endowed by that actor the part must remain a memory. Unless another player comes along to make an even greater *Rip* than Jefferson, which seems asking the impossible, the role must lie dormant, as far as supreme achievement is concerned.

CARUS.—The engagement of Emma Carus for the cast of *Up and Down Broadway* will assist a success for that opera. Miss Carus is a player whose appearance is the signal for laughter which hasn't a chance to subside till she retires from view. With her good nature, which seems limitless, she plays with her audience. That is one reason for Miss Carus' popularity—she includes her audience in whatever she does and makes them feel that they are a part of her act. An audience likes to feel that they, too, are playing a part, and this feeling Miss Carus succeeds in conveying. Miss Carus has not been seen this season on Broadway outside vaudeville. Her return to the element in which she is most popular will be most welcome.

SANTLEY.—The fulfillment of all the promises of boyhood is seen in the work of Joseph Santley, who is playing *Dick Allen* with *De Wolf Hopper* in *A Matinee Idol*. Young Mr. Santley has spent most of his life on the stage, his mother being an actress of talent. Mr. Santley's first years were spent with melodramas, where much is made of the child element. In fact a precocious child is often used to bring a melodrama to success. Two seasons with the *Corse Payton* Stock company in Brooklyn served to give him a varied experience, preceding his appearance in *The Queen of the Moulin Rouge*, in which he was one of the best players. In *A Matinee Idol* Mr. Santley has the best role of his career, and in it he is proving himself one of our best juveniles.

HOPPER.—Rumor has it that Edna Wallace Hopper is to be leading lady for Richard Carle next season in Mr. Carle's new starring vehicle. Miss Hopper's last appearance was in *Fifty Miles from Boston*, in which she was featured. It is unnecessary to name Miss Hopper's successes, for her name, in spite of her intermittent appearances the past few seasons, is intimately associated with many bygone successes, of which her *Lady Holyrood* in *Florodora* is perhaps the most quickly recalled.

The Usher



How little dependence is to be placed on a prejudice of the acting virtues of an untried play has been illustrated in a thousand instances, but perhaps never more clearly than in the case of *Rip Van Winkle*, the only play that is credited with an earning capacity of \$5,000,000.

When Boucicault reconstructed Burke's version of the drama for Jefferson's use in 1865 he had so little confidence in the play that he predicted it could not run more than a month.

But it is well to remember that but for the wonderful human touch which Jefferson imparted to the character Boucicault's prediction would probably have come true.

There is always a mysterious conjunction in the successful production of a play, a certain psychological coordination of influences.

It may be in the actor who plays the leading part, or it may be a certain mental attitude of the public.

Good plays fail again and again without obvious reasons; inferior plays succeed, though everything seems to point to their failure.

A man in Chicago—a banker, by the way—has issued a monograph entitled "Shakespeare's Insomnia and the Causes Thereof."

This essayist assumes that Shakespeare suffered from insomnia because there are several passages in the poet's works that praise sleep.

This will hardly do as proof. Most writers of minor genius have had sleepless periods, an affliction suffered even by persons who do not write.

It would be interesting to know just what peculiar theory as to Shakespeare will next be advanced.

The proverb that a prophet is not without honor save in his own environment would seem to apply to the New Theatre company abroad.

This organization has not in New York been spoiled with praise. In other cities it has received critical attention more in line with its due. It will do, for instance, to quote briefly from Percy Hammond, critic of the *Chicago Tribune*, to show something of the tenor of the company's reception in supposedly hostile camps—in other words, "away from home":

One thing is to be said about the visit of the New Theatre company. Of course, many things are to be said about it, but the first thing is that we were not caused to suffer from what Pepys called "over-expecting." No effort at pioneering, however luxurious, was ever subjected to more implacable candor of critical treatment than this essay of the solvent New York dilettantes received at the hands of the sapient gentlemen who write of the drama for the journals of our metropolis. We recall that now and then there was a kind word spoken in its behalf, but the sum of the remarks made about its first season was that it was rather a fizzle. So those of us who depended upon hearsay for our opinions as to the New Theatre's worth were a bit clammy as we approached to bid the players welcome to our city.

Now that they have shown us their mettle in a week's performances our disposition is changed. Hospitality sits with Gladness and we are pleased that they are here. We have had worthy plays, done worthily, as Mr. Donald Robertson used to say—with the possible exception of the futile eccentricity of *The Winter's Tale*; we have found that there is such a thing as intelligent stage direction in America, and we have had a hopeful exhibition of what sensible acting means to a drama of any merit. Before proceeding further it should be said that the New York experts did not have the opportunity to judge of the New Theatre in the advantageous circumstances afforded to their provincial brethren. Here we have not been annoyed by what we are told are the architectural impossibilities of the home theatre, and the snobbish environment which, according to Mr. Eaton, is one of its most serious handicaps. It is true that some of the advance literature dwell rather basely on the institution's fiscal

importance and the presence in its directorate of gentlemen more familiar with finance than with art; and we had some rather vulgar statistics regarding the valets of the players, etc. But those exhibitions of bad taste were, perhaps, merely external evidences of the management's skeptic opinion of the good taste elsewhere.

In time, perhaps, the New Theatre company may get what a decade ago in colloquial converse was called "the glad hand" everywhere, with no concealed horseshoe anywhere.

A very narrow set of objections was urged recently by the Rev. Charles M. Sheldon to the making of a play from his novel "In His Steps."

Charlton Andrews, in *The Independent*, answered the preacher-novelist, saying among other things:

In reading over the faults found with the theatre as it stands, I am struck with the fact that the criticisms almost invariably apply to nearly every other art, particularly to the art of the novelist, an art which Dr. Sheldon has practiced with so much popular approval. He complains that the theatre strangely combines the good and the bad, presenting a purpose play one night and an indecency the next; that modern plays frequently discuss human frailty, a practice which, experience shows him, "does not help to better conditions, but rather incites the passions, just as hanging used to do when it was performed in public"; that the effect of the theatre upon the chronic theatregoer is to produce a "biased condition of mind, to dissatisfy the young with real life, and to rouse passions that tend toward demoralization of character"; that actors say and do things on the stage which could not be said and done on the street without subjecting them to arrest; in fine, that "plays not nice for boys and girls to see are offered at the theatre." These are, for the most part, arguments that might be directed with equal force against fiction, poetry, music, painting or sculpture.

It is true that all kinds of plays, good, bad and indifferent, come to our theatres every season, and that the various types frequently alternate. It is difficult to keep them classified. Similarly we often see upon the same shelf at the bookseller's—and even in the libraries of cities, of schools and of Christian men and women—literature of the most exalting character alternating with books of the basest influence. Art galleries and concerts and lecture courses are often likewise objectionable, but it were absurd to condemn music because suggestive rag-time preponderates in popular esteem, to condemn painting because here and there we light upon a Titian's Venus, or to condemn the lyceum because it is too often the resort of the demagogue.

"Plays not nice for boys and girls to see are offered at the theatre." The world abounds with books, paintings, statues, buildings, places, conditions, specimens of humanity not nice for boys and girls—or even men and women—to see. Yet we do not, on that account, the less frequent library and art gallery, the city and the world.

The *London Times* ruminates thus entertainingly on the stage Irishman:

Shakespeare yielded once, and but momentarily, to the temptation; and it is impossible to say that he came out of it well. Even in his day there was a convention for an Irishman; and recognizing it as such, he abandoned Captain Macmorris with all decent speed. But the convention lived on, and developed into that overblown blossom of English humor, the stage Irishman. Thackeray knew something of the matter, yet Captain Macmorris and Captain Costigan are brothers in more than arms; Mr. Kipling understands much, but Private Mulvaney is of their company. They may bluster, weep, rollick and make love; like "Mr. Dooley," of Chicago, their argument may be excellent, the interest of their stories indisputable; it is of no avail, their speech bewrayeth them, they are of the farthing family of the Irish stage. But, as a very young English curate said, addressing a large London congregation: "I fear people, we must not be too hard on the Apostles!"

Persons across the big water are prone sometimes to criticize occasional methods of theatrical advertising on this side.

Yet a scheme developed by a Paris manager recently is quite as striking as any here in memory and quite as shocking in fact.

It is a small theatre in Paris where this particular piece of ingenuity was tried. The play was not popular, but the leading actress—like so many leading actresses the world over—was a handsome woman.

The manager had tried most devices to lure the public, but they had failed. He had a talk with his leading actress, dwelling upon the large figure of her salary and the comparatively small figure of his receipts. He convinced her that something desperate was permissible, and with her consent put the following note in the papers:

A pretty and well-known actress wishes to meet a gentleman of any age with a view to marriage. Letters only. X. Y. Z., 976, Porte Restante, Bercan, S. I.

Letters poured in by thousands. The leading lady answered them all, inclosing a photograph, and suggesting that the lovelorn gentlemen should come and view her at the theatre. The theatre was soon full to overflowing.

SOPHIE BARNARD.



Lillian Nordica is the artistic godmother of Henry W. Savage's new light opera singer, Sophie Barnard, whose picture is seen above. Madame Nordica heard Miss Barnard sing in a Paris atelier, where the American girl was then studying, and was so pleased with her voice and gracious personality that she determined to help Miss Barnard. Last season Madame Nordica engaged Miss Barnard as a member of the concert company that accompanied Nordica on her transcontinental tour and later introduced Miss Barnard to Mr. Savage. Mr. Savage first intrusted to Miss Barnard the excellent role of Natalie, in *The Merry Widow*, and when the young woman made so marked a success of that part he advanced her to the almost stellar character of Risa in *The Gay Hussars*. In this new venture Miss Barnard has won new laurels.

SIGNS OF A RENASCENCE.

C. M. S. McLellan said recently in a London interview: "As a passing intimation that the renaissance of beauty and truth is coming toward us on wings, we have the success of the Russian dancers. To be sure, London got them after all the rest of the world, but that's like London. Slow but sure. Years ago a few extraordinary Englishmen, who insist upon knowing the things that are worth while, even in art, and who had been in St. Petersburg, were made a little tired from being constantly assured by local critics that the art of dancing began and ended with certain charming performances at the Empire and the Alhambra in Leicester Square."

"It's fortunate that the Russian women have come along to help the new order. Among other things, they have brought back to us the smile of artists. They laugh like nuns taking the sunshine, as only grave, spiritual natures know how to laugh. In the general censure of the new playwright it is asserted that he's gloomy. He is. One of his first duties is to instill a strong and superior gravity into people who now assemble in theatres to laugh like negroes."

"I will quote Walter Pater for you on Greek culture. He says that 'in the dramatic business of Lacedaemon there was little comic acting. The fondness of the slaves for buffoonery and loud laughter was to their master, who had no taste for the like, a reassuring note of his own superiority.' You can't hear the Russian women laugh, but do look at them."

"This is the laughter of life, of art, of beauty. It is one and the same thing with sorrow. It doesn't come at the sound of a joke or a cheap song, but out of the joy of beautiful action. I commend it to the attention of those who would like to join the renaissance, but don't know how. To laugh like that, first become an artist. How shall one become an artist? Ah!"

THOMAS HARDY'S BIRTHDAY.

In the quiet that only a rigorously guarded front door can insure where the hero of the occasion is a world-famous novelist and the scene a cozy London flat, Thomas Hardy celebrated his seventieth birthday last week. From every part of the world congratulations reached him by post and telegram in this little eyrie in the heart of a London that he knows and loves a good deal better than some Wessex worshippers imagine. An attack of influenza had left him in no mood to see visitors, so, while pilgrims—many of them Americans—were tramping the path that leads to Max Gate, Hardy's country home in Dorsetshire, he himself was calmly sitting at his London tea-table with his devoted wife, listening to the distant roar of the motor buses tearing their way to London's northern suburbs.

★ The Matinee Girl ★

MARIE DRESSLER, between dabs at her make-up and with eyes big with wonder, told me of a dream and awakening.

"You're not an idiot who don't believe in dreams, I hope?" she muttered between her teeth as she made up her lips to a fine country red. "Whether you are or not, listen to this. I tell you the experience has made me shaky. Look at that hand, will you?" It did shake. There was no doubt about it, and this, she said, was the reason.

"I was dreaming about my farm up there," nodding to eight photographs of her Windsor Farms, incorporated, in Vermont, grouped about her mirror. "I thought I was walking about the fields and I came to low ground with a lot of little white stones showing through the grass.

"Why," I said to the overseer, "that looks like a graveyard."

"Oh, nonsense," he said, "you imagine it."

"Just then a bell rang. It was the telephone. It awoke me and I jumped out of bed. They had telephoned from the theatre telling me that the mother of one of the company, a girl who has been with us through the hardships of the beginning of the play, had just died. Now what do you think about dreams being unreal?"

We coaxed her away from the grewsome to talk of the 125 acres of the Windsor Farms, incorporated, how she had bought it cheap from the estate of a man who in a despondent moment because things didn't grow fast enough had killed himself; how she was preparing it for the production of chickens, cows and hogs, and how when she was tired of acting the farm should support her; and how on a corner of the farm there stands an old farmhouse, a very good farmhouse it had seemed until the fine modern one with its hardwood floors and all corresponding modern improvements had superseded it, which should be the Dressler Home for poor mothers and infants from the cities.

Out of that path we wandered into the poignant one of the ups and downs of that mighty seesaw, the stage, and Miss Dressler was telling us of the stage-manager who had exclaimed at sight of her: "An actress, with that face!"

"And I've seen him walking down Broadway since without a job and without a nickel in his pocket, while I've rolled toward the Avenue in my brougham."

Just then a callboy's voice made her spring from her chair and shriek to the friends assembled: "Now, get out of here, every one of you!" Every one "got," as a feather flies before a whirlwind.

Kitty Cheatham and Isabel Irving have continued the friendship begun in what both call "the golden days," which all their friends understand to mean the old, glad to some, to others sad, times at Daly's. Miss Irving even carried her friendship to the extent of recently accompanying Miss Cheatham to the music school settlement on the East Side.

"It was the most touching sight to see them clinging to Kitty's dainty skirts with their dirty little fists when she was leaving." This was Miss Irving's account of the event. "One tiny tot insisted upon playing a tune for Kitty before the party broke up. But even there was a critic. While the little dumpling was struggling away at the piano, barely able to get out 'America' with one finger, a big, lean boy of seven whispered above the small voice squeaking 'My Country, 'Tis of Thee':

"The worst of it is, her country is Asia."

Maxine Elliott personally superintends the fitting of the frocks of those members of her company who wear them. For the costumes of one of her plays the fittings were made in her house. Dissatisfied with one bit of drapery, she ripped it off and pinned it on to her own satisfaction. Amusement being written on the face of the young woman thus honored, the star said:

"It wasn't always as well with me as it is now. I used to make all my sister Gertrude's dresses."

Laura Guerite utters fervid exclamations not quite befitting a lady when any one refers to Bob Hilliard. There is a reason, of

course. The handsome player has several claims to distinction in the United States. He has played heroic parts in a good many of those States for a score of years. And he has established a sash season at Blasconset, the Actors' Colony at Massachusetts. It begins when Mr. Hilliard takes up his residence in the colony, and ends when he departs to rehearse for the next season. He is the only man at 'Sconset who wears a sash, and there is a legend that Joe Kilgour dared appear on the beach in one, but the legend goeth further to state, too, that Actor Hilliard fell bodily upon Actor Kilgour and deprived him of it. Mr. Hilliard's Summer delights are bathing at Blasconset and wearing that Spanish semblance sash. In Winter his joys narrow to one. It is breaking up other actors' scenes.

Recently from the wings he watched Laura Guerite in her sketch, *The Manicure Girl*. In her big moment the frenzied manicure girl cried, "Mother! Mother!" and there is no reply. But the knight of the sash, in deep abdominal tones made reply: "Yes, darling," came the mountainous masculine roar. "I'll be there in a minute. Wait till I pin on my hair."



Marie Dressler at Her Home, "Windsor Farm," Windsor Vt.

Lester Lonergan, ordinarily an affable actor, turns peevish at mention of the harmless little word "frogs." Amy Richard tells the story, and ever since there has been a perceptible chill between them, and Mr. Lonergan, in memory of another lady who talked, named her "The Babbling Brook."

Mr. Lonergan as a counter irritant to playing romantic scenes, saving maidens as the hero of plays, or ruining them as stage villain, conceived the plan of establishing a frog farm.

"I'll have all the frogs' legs I want for my table," he said. "Then I can always sleep so well when I'm on the farm. The croaking of frogs is a lullaby to my senses."

First he bought thirteen acres of land submerged in water, one eighth dry bank, near Northport, on Long Island.

He went to Washington especially to get reports on frog culture, and came back with two trunks full of literature on the subject. He spent a Summer reading those tracts. When he reached the three hundred and ninety-ninth he discovered an essential fact: Frogs are grown on land. If the young ones are left in the water their parents swallow them at a gulp. The plan and farm were both abandoned.

George Cohan is an energetic young man who usually gets what he starts for, but once he failed. It was when he met Georgie Yee. Mr. Yee is one of the lions of Chinatown. All the sightseeing wagons stop opposite Georgie Yee's lodgings and all their occupants inspect Georgie's quarters and listen with curious expressions while Yee sings "China's Love Song," accompanied by his canaries, Billy and Dick. Mr. Cohan tried to persuade Yee to join one of his companies.

"I'll have a fine drop of Chinatown painted, with the canaries hanging in cages out-

side your joint. Then you walk along and sing. It'll be great."

Yee took a long whiff at his smelly pipe, and blinked at the energetic young manager-playwright. "How much do you gim-me?"

"Maybe a hundred dollars. Will you take it?"

"No."

"Why not?"

"People come here, see me smoke, hear me an' Billy an' Dick sing, give me fifty cents. I spend him. You give me hundred dolls a week. I spend him too. What difference?"

Frank Westerton, Hamilton Revelle and other post-graduates of the Ben Greet peripatetic college were talking of the hard old times, and a Lamb broke in with, "Tell us, Frank, how you happened to change your stage name."

"It was this way, don't you know," responded the fast becoming American Englishman. "I had been tasting tea for years by day."

"Tasting tea?"

"Yes, I was a tea taster in a place in Piccadilly, don't you know. I joined what they called 'fit up' companies that would go a little way out of London, getting back the same night. In that way I could do my work at the tea house by day and act in the

a good figure is a handicap. All the audience wants is to stare at the famous figure. Their eyes never wander up to the area of facial expression, nor will ears pay heed to the way you read your lines. Therefore, supplant a good figure with a bad if you would be a successful actress, are the Bailey conclusions.

Charles Edwin Doherty, who played the title-role of Strongheart in the South and West, looked so like an Indian that the red-men of Oklahoma who saw the play mistook him for one of themselves.

Mr. Doherty played the first performance in Oklahoma City to a large house, plentifully dotted with copper faces, on Christmas night. One of the Oklahoma citizens came to the company's business-manager to stake the thirst of his curiosity.

"Pardon me," he said, "but Doherty is an Indian, isn't he?"

"He isn't," replied William J. Tisdale. "Then he's a halfbreed," the citizen hopefully asserted.

"Sorry, old man." The reply was reluctant. "You're wrong again. He's only an Irish Indian."

If a girl remains a heroine to the roommate of her poverty days there is good heroine stuff in her. Pauline Chase has that distinction.

"I roomed with her for two years, and I tell you there's only one in the world like her and that's herself," said the loyal one.

"There are a lot of interesting traits in Polly's make-up, but two facts that stick longest in my memory are that she makes her own clothes and she hates men."

"Every night in the old pink pajama days when she was playing in Liberty Bell she used to hurry home from the theatre and 'get into something loose,' and sit on the bed and sew for an hour or two. She always sat cross-legged, like a tailor. I may see Polly in a hundred pretty costumes and lovely postures, but I'll always remember her best and longest as sitting cross-legged on the bed making her own gowns."

"And it's no joke that Polly hates men. She does. She's very tactful and amiable and doesn't openly 'make faces' at them. But the fact remains. It's a hereditary one. She inherits it from her mother's side of the family."

Since *Is Matrimony a Failure?* has stamped David Belasco's career with the imprint of a comedy success, persons are recalling that Mr. Belasco has always had an active sense of humor. They tell of practical jokes he has played upon suffering members of his company. In one of these is a beautiful young woman who is a semi-hypochondriac. Although a most bounding young person she ever complains of some invisible ill. Mr. Belasco, inquiring after her health one night, received the usual dolorous report.

"Try these," he said, proffering her a jar of what looked like soda mint.

"Thank you." Minecingly she accepted and swallowed two toothsome tablets.

When they had disappeared and were beyond recall, Mr. Belasco beat his brow in a sudden frenzy.

"Great Heaven, did I—I've given you the wrong medicine. I'm so absent-minded." He turned the jar about revealing "Poison" in red letters and a white label.

The patient plunged instantly into violent hysterics. Will Dean telephoned for a doctor. David Belasco, pallid and wide-eyed tried to raise his voice above the vocal pandemonium.

"See, I'm taking ten of them. You only took two. They're fruit tablets."

"But the label. Look at the label?"

"I pasted it on myself."

The upsideness of life, and especially of stage life, is illustrated by a mascot presented to Zeida Sears. Miss Sears played the eccentric comedy in *The Blue Mouse* and when she opened the luxurious crate labelled "Handle with care," there sprang out of it a cat. A handsome cat, an Angora, in the new shade of cats, London smoke, and eyes that shone yellow as thirty-two power incandescents. Miss Sears with a side glance at her book shelf where Oscar Wilde is bound in green and yellow, recalled his glowing poetic tribute to the cat's beauty and his decrying of its morals. In memory of that poem she named her mascot "Sphinx."

Marie Tempest, pondering upon a recipe for comedy, said: "It's what you don't do that matters more than what you do."

THE MATINEE GIRL.

POPULAR PLAY CONTEST

All Lists Received Down to June 15 Turned Over to the Judges and Result Will Be Announced as Soon as the Canvass Is Completed.

THE MIRROR's friendly competition to determine twenty-five plays that are and have been more frequently acted than any others among the many that cater to the amusement of the public, is closed. The lists which are printed in this issue were received up to and including June 15, and together with others, received in the course of the mail within the time limit, have been turned over to the judges. They will be carefully canvassed and as soon as possible the result will be announced in these columns.

Mr. Lawrence's Attention Was Attracted.

Mr. Lawrence writes THE MIRROR as follows:

In reply to the brief answer of a New York actor, Joseph W. Standish, who has taken the liberty of attempting to formulate a list of plays for THE MIRROR's contest, I have this to say:

still adhere to my statement, and his list only proves the correctness of what I said in your issue of May 22.

The following I select from his list as being acted with great infrequency: Divorçons, Don Cesar de Bazan, The Bells, The Streets of New York, and The School for Scandal.

I would advise Mr. Standish that if he cuts these from his list, and adds The Ghost in the Pawson, Poisoned Milk, The Man that Looks Like Me, Irish Justice, and Bibbs and Bibbs, he might have some chance for his list to draw up at the finish to a respectable position. These five medicine show acts have been played over 100,000 times each. Better add them to your list, Mr. Standish, to strengthen it up.

After this improvement is made, I would consider it fair to take up a side bet, but otherwise my backing of my list against his would be such a certainty that I would feel hurt and ashamed to take the money. It would be like taking candy out of the baby's carriage.

A Slight Correction.

Editor of THE MIRROR: I notice in the popularity contest, what is either a typographical mistake or an error of fact philologically. I refer to the term "honkey donks" in Mr. Lawrence's letter. As I understand it, this epithet is one applied by the actor to small cities on the map, which they unfortunately encounter. It should be "honky tonks" not "donks." As I am greatly afflicted with the name of that strange thing, the "air dome," which undoubtedly arose out of a typographical error for "air drome," I hasten to put in a good word for honky tonk.

This MIRROR would also do me a great favor to publicly announce that film is pronounced as though spelled film, and not dillimb.

BOOK WOMAN.

Willis Pickert, the well-known repertoire manager, says he will not attempt to say what the twenty-five most popular plays are, but if he was putting out a repertoire company with twenty-five bills, he would select the following as the best money-getters. This is another interesting point of view on the popularity of plays: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, The Old Homestead, The Two Orphans, Hazel Kirke, Charley's Aunt, Muldoon's Picnic, Rip Van Winkle, The Danites, The Bankers' Daughter, Shore Acres, Sherlock Holmes, School for Scandal, The Shaughraun, Jim the Penman, Dr. Jekyll and Mr. Hyde, Camille, Ben Hur, Paid in Full, The Ticket of Leave Man, My Partner, Jerry the Tramp, The Streets of New York, The Silver King.

Walter Hopkins, 108 West 40th street: The Two Orphans, Uncle Tom's Cabin, Way Down East, The Old Homestead, Monte Cristo, The Lost Paradise, The Banker's Daughter, Camille, Carmen, The Charity Ball, Kathleen Mavourneen, The Christian, David Garrick, East Lynne, Hazel Kirke, Jerry the Tramp, Lady of Lyons, Arizona, Prisoner of Zenda, Rip Van Winkle, Little Lord Fauntleroy, The Little Minister, In Old Kentucky, David Garrick, The Silver King.

Harry S. Hoofried, last season stage-manager of The Lottery Man, writes from Westwood, Mass., in sending his list: "I have one play in my list I have not noticed in any of the previous lists. The Princess of Patches, which has been played for years by stock and repertoire companies and is still being played by repertoire companies, and I believe last season two companies played the piece in the one-night stands." Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Rip Van Winkle, The Two Orphans, Camille, Jerry the Tramp, Faust,

The Arabian Nights, Dr. Jekyll and Mr. Hyde, 'Way Down East, The Old Homestead, Oliver Twist, The Christian, Hazel Kirke, The Private Secretary, Human Hearts, Under Southern Skies, In Old Kentucky, Under Two Flags, Arizona, The Princess of Patches, The Lost Paradise, The Wife, The Charity Ball.

S. H. Friedlander, Seattle, Wash., sends a list, the result of twenty years' experience in the profession, principally as a manager, as follows: Uncle Tom's Cabin, In Old Kentucky, Human Hearts, She Stoops to Conquer, Faust, The Fatal Wedding, East Lynne, Camille, Ingomar, School for Scandal, Lady of Lyons, Leah the Forsaken, Fanchon the Cricket, London Assurance, Count of Monte Cristo, Richelleu, Hazel Kirke, Trilby, Ten Nights in a Barroom, Rip Van Winkle, The Two Orphans, The Old Homestead, Caste, The Rivals, Ben-Hur.

B. H. Smarr, Vicksburg, Miss.: Camille, Faust, The Lady of Lyons, School for Scandal, Uncle Tom's Cabin, The Rivals, The Two Orphans, East Lynne, Rip Van Winkle, Don Cesar de Bazan, Monte Cristo, Dr. Jekyll and Mr. Hyde, Hazel Kirke, Ten Nights in a Barroom, Peck's Bad Boy, The Old Homestead, Sapho, 'Way Down East, The Christian, The Charity Ball, The Lion and the Mouse, Kathleen Mavourneen, Muldoon's Picnic, David Garrick, Jerry the Tramp.

Frank De Brise, of East Chicago, Ind., writes that he has been a reader of THE MIRROR for years and finds the contest highly interesting. His list is as follows: Uncle Tom's Cabin, Rip Van Winkle, Ten Nights in a Barroom, Monte Cristo, Peck's Bad Boy, Fanchon the Cricket, East Lynne, The Ticket-of-Leave Man, Hazel Kirke, The Two Orphans, 'Way Down East, The Silver King, In Old Kentucky, Muldoon's Picnic, Under Two Flags, The Octoroon, Under Southern Skies, The White Slave, Dr. Jekyll and Mr. Hyde, The Banker's Daughter, Colleen Bawn, Dora Thorne, Oliver Twist, Jim the Penman, The Old Homestead.

Wallace R. Cutler, manager of the Cutler Stock company, Lafayette, Ind.: Uncle Tom's Cabin, East Lynne, Two Orphans, Ten Nights in a Barroom, Jerry the Tramp, Capt. Rackett, Peck's Bad Boy, Rip Van Winkle, Monte Cristo, Faust, 'Way Down East, Under Southern Skies, Human Hearts, The Old Homestead, Hazel Kirke, Kathleen Mavourneen, Ben Hur, Camille, Lena Rivers, Myrtle Ferns, Ticket of Leave Man, Saved, Jane, Arabian Nights, St. Elmo.

Charles G. Jones, Lock Box T, Grand Island, Neb. Your twenty-five popular play contest has certainly created considerable interest, so here goes, a 100 to 1 shot: A Poor Relation, The County Fair, Master and Man, In Old Kentucky, East Lynne, Rip Van Winkle, The Rivals, Uncle Tom's Cabin, The Two Orphans, The Old Homestead, Monte Cristo, Henrietta, Charley's Aunt, After Dark, Alvin Joslin, 'Way Down East, Jane, Jerry the Tramp, The Octoroon, Ten Nights in a Barroom, A Woman Hater, The Wife, Blue Jeans, Dr. Jekyll and Mr. Hyde, St. Plunkett.

James L. Carhart, en route with Maude Adams, sends this list from Oakland, Cal.: Uncle Tom's Cabin, East Lynne, Camille, The Lady of Lyons, Oliver Twist, The Colleen Bawn, Rip Van Winkle, The School for Scandal, The Ticket of Leave Man, The Octoroon, Hazel Kirke, Monte Cristo, Richelleu, The Two Orphans, The Old Homestead, Fanchon the Cricket, The Streets of New York, Ingomar, Ten Nights in a Barroom, Caste, 'Way Down East, Ben Hur, London Assurance, Shore Acres, Our American Cousin.

A. G. Kaimbach, 48 Clinton Street, Grand Rapids, Mich.: Uncle Tom's Cabin, East Lynne, Two Orphans, Camille, Faust, Under Two Flags, Fanchon the Cricket, Monte Cristo, Richelleu, The Old Homestead, Rip Van Winkle, Shore Acres, Lady of Lyons, Human Hearts, The Bells, 'Way Down East, Ingomar, The Rivals, Dora Thorne, Dr. Jekyll and Mr. Hyde, Ten Nights in a Barroom, Hazel Kirke, M'Lisa, In Old Kentucky, A Texas Steer.

Philip L. Pierce, Salina Opera House, Salina, Kan.: Uncle Tom's Cabin, 'Way Down East, Two Orphans, Ten Nights in a Barroom, The Old Homestead, Streets of

New York, Rip Van Winkle, In Old Kentucky, East Lynne, Human Hearts, Camille, Carmen, Sapho, Kathleen Mavourneen, and The Count of Monte Cristo.

Sheldon Kinnecom, 32 Battery Street, Providence, R. I., writes: "I was an actor twenty-five years ago. In making the following list I have tried to keep in mind three points, viz.: First, the plays most popular during my time; second, the plays which have since gained great popularity; and third, the plays which now have the strongest drawing capacity in the best theatres."

The Banker's Daughter, Camille, The County Fair, Dr. Jekyll and Mr. Hyde, East Lynne, Faust, Hazel Kirke, The Lady of Lyons, London Assurance, M'Lisa, Monte Cristo, The Octoroon, The Old Homestead, Peck's Bad Boy, Rip Van Winkle, The Rivals, The School for Scandal, The Silver King, The Streets of New York, Ten Nights in a Barroom, The Ticket of Leave Man, The Two Orphans, Under Two Flags, Uncle Tom's Cabin, 'Way Down East.

Uncle Tom's Cabin, East Lynne, Camille, The Two Orphans, 'Way Down East, Ten Nights in a Barroom, Rip Van Winkle, Lady of Lyons, Human Hearts, Monte Cristo, Hazel Kirke, Dr. Jekyll and Mr. Hyde, Faust, Lady of Lyons, She Stoops to Conquer, The School for Scandal, Under Two Flags, The Christian, The Old Homestead, Sis Hopkins, Sapho, The Octoroon.

ANENT THE "BEST" PLAYS.

The Rochester Post-Express of recent date expresses itself editorially on THE MIRROR's list of 100 best plays:

Man seemingly is never so happy as when he is classifying something or making a list of the ten or one hundred "best" things in art or literature. One man will gather over the top of a hill, another will compile a list of the hundred "best" novels; while another will be inspired by the belief that he has been ordained by the gods to reveal the eleven "best" essays in the language. A Dr. Elliot will compress the literature of the world into six feet of books, while a Theodore Roosevelt will concoct a "Fisgkin" library.

As a rule, the compilers of "best" lists are content to browse in the asphodel fields of poetry or to jog along the highways and byways of fiction. They have not bothered themselves to penetrate the little world that has its being behind the prosaemic arch. They have not invaded the theatre. But now a writer in THE MIRROR's MIRROR sponsors a list of the "hundred best plays." Evidently they are verging onto the silly season in the metropolis.

The "hundred best plays" of THE MIRROR's MIRROR man do not include the comedies and tragedies of William Shakespeare. The plays of the Bard of Avon are in a class by themselves, says the compiler, who evinces excellent judgment in not robbing Shakespeare with Hall Caine or the author of In Old Kentucky. Just why The Christian or In Old Kentucky should be included in a list of "best" plays is difficult to understand, for the one was only a success for a season or two and the other a very poor example of the conventional rural drama poorly done. As well include Blue Jeans or The Dairy Farm or 'Way Down East or any one of the score or more imitations of Shore Acres.

But discussion on this subject is pointless. No two persons can agree on what is a good play. Indeed there is much less reason for a list of the hundred "best" plays than for a list of the hundred "best" poems or the hundred "best" novels or the hundred "best" essays. Critics and students of literature are supposed to know something of poetry and fiction and essay writing; but concerning the drama there is a deep and woeful ignorance even in the camps of those who write critical articles of the stage. A majority of writers who dub themselves dramatic critics would be hard put to it, we dare say, to define the difference between farce and comedy and between melodrama and tragedy. Without such technical knowledge it would be impossible to compile a satisfactory list of even the representative plays, to say nothing of attempting to pronounce judgment on the hundred "best" plays between Shakespeare's day and the age of Eugene Walter.

ABOUT AN OLD BENEFIT.

In last week's issue of THE MIRROR a mistake was made in regard to the benefit for the La Salle Institute. The benefit was given May 17, 1887. The following April a benefit for William Davidge took place in which the following were seen: Dockstader's Minstrels; screen scene from the School for Scandal with John Gilbert as Sir Peter Teasle, Kyrie Bellow as Charles Surface, Herbert Kecey as Joseph Surface and Annie Robe as Lady Teasle. Mme. Janauschek and company appeared in the death scene of Meg Merrilies with the following cast: Mme. Janauschek, George D. Chaplin, Alexander H. Stuart, James Carden, E. A. Eberle, T. Beverly, Giles Shine, Beverly W. Truner, M. Brewer, Louis Breen, Marston Leigh, Lavinia Shannon, Kate Fletcher and Josephine Bailey.

ANOTHER PUCCINI OPERA.

Geraldine Farrar is to have a new opera from the hands of Signor Puccini. The opera, the action of which takes place in England in the nineteenth century, is to be called The Bridal Wreath.

PENNSYLVANIA BILLPOSTERS MEET.

The sixteenth annual meeting of the Pennsylvania Billposters and Distributors' Association was held at Johnstown, Pa., last week. President John D. Mishler, of Reading, was in the chair, Charles A. Yecker recording the minutes, John T. Kerst, stenographer, and James Beardon sergeant-at-arms.

The annual banquet was held at the Merchants' Hotel, and Lieutenant-Governor Robert S. Murphy, Judge Francis J. O'Connor, Mayor Alexander Wilson, Chief of Police W. E. Mulhollen, the proprietors and editors of the daily newspapers: I. C. Mishler, of Altoona; Peter J. Little, Esq., of Ebensburg; O. S. Hathaway, of Middletown, N. Y., who is president of the New York State Association; Colonel Sam H. Robison, Major Fred G. Nixon Nirdlinger, of Philadelphia, and Colonel Barney Link, of Brooklyn, were guests of honor.

The members in attendance at the convention were John D. Mishler, of Reading, president since 1894; Fred Robbins, Connelisville, vice-president; Charles A. Yecker, Lancaster, secretary, and owner of the Fulton Opera House; Harry L. Carey, member of the Executive Committee, general manager of the Philadelphia Billposting Company, and treasurer of the National Billposters' Association; Captain Thomas E. Clark, Clearfield, treasurer; Oliver E. Groman, Bethlehem, chairman of the Executive Committee; James Beardon, Scranton, president of the American Service Company; Montgomery M. Moses, Bristol, manager of the two theatres at Trenton; B. C. Penta, owner of the two theatres at York; A. G. Wible, Greensburg; Harry B. Bell, manager of Reading Billposting Company; Harry Gerson, Titusville; John B. Carey, Altoona; J. H. Mussina, Lock Haven; H. Everett, Latrobe; George E. Burkhalter, Butler; James Holmes, Mount Jewett; Dr. C. M. Vanderslice, owner of the opera house at Pottstown; J. F. Genkinger, New Castle; William D. Neida, Shamokin; G. W. Heffelman, New Cumberland; Joseph R. Clark, Bangor; Frank Orr, Chambersburg; M. G. Johnson, Erie; M. Henlein, Greenville; J. F. Smith, Elmwood City; Fred Morley, Barnesboro; J. C. Fish, Punxsutawney; J. J. Conner, Ashland; E. J. Ryder, Pittsburgh; H. M. Weaver, Everett; R. Einstein, Blairsville; E. H. Bryan, Chester, member of the Executive Committee; O. Douds, Sharon; Harry L. Kress, Allentown; H. W. Scherer and Joseph T. Kelly, Johnstown.

NEW THEATRES.

The work of tearing down the old Sanders building on Main Street, Little Rock, Ark., preparatory to erecting thereon a \$32,000 structure for the Royal Theatre Company, has begun under the direction of Contractor E. Collins, who has the contract for the construction of the new theatre. The theatre will have a seating capacity of 1,000. The company has filed articles of incorporation with the Secretary of State and has received its charter. The managers, Mr. Blawits and Mr. Newman, are experienced men, both owning and operating places of amusement in St. Louis, St. Joseph and Joplin, Mo. The Royal Theatre is to open for business by Sept. 1, and will be operated as a moving picture house.

Lawrence, Mass., is witnessing extensive theatrical building. Mr. Morris and Louis B. Mayer are building a theatre on Broadway, opposite Valley Street, which will have a seating capacity of 1,800. Directly opposite the Morris-Mayer house will be erected a moving picture house. The Nickel Theatre on Lawrence Street is to be entirely remodeled and enlarged.

Louis B. Mayer will also erect a theatre in Haverhill. The building will contain, besides the theatre, stores and offices.

TO MAKE TICKET BOXES.

The McCullough Manufacturing Company, of Beaver Falls, Pa., is a new firm that will manufacture theatre ticket boxes. The box is finished in any wood desired. The top is fitted with six brass slots, which empty into a drawer with six separate compartments. This separates the tickets and makes "counting up" easy. There are two other drawers to be used for door checks, etc.

ZAZA PARTY.

One hundred and eighteen members of the graduating class of Vassar College witnessed Wednesday night's performance of Corse Payton's Stock company in Zaza, at the Academy of Music. Minna Phillips, leading woman of the company, was a member of class 1903 at Vassar.

PLAYS OF THE WEEK

To be reviewed next week:
FOLLIES OF 1910.....Jardin de Paris

New Amsterdam—Girls.

Musical comedy in two acts, book by George V. Hobart; music and lyrics by Williams and Van Alstyne. New Amsterdam Theatre.

Georg Spell	Joseph Cawthorn
Justis Wright	J. B. Hollis
Gertrude Duane	Joe. Prouty
Hilly Murray	Ernest Truax
Harry Shelby	Harry Kernell
The Burglar	
Rud Washington	Harry S. Fern
Seetm	Harry Breen
Blitzen	David Abrahams
Frank	Sid M. Ayres
Walter	Darl MacBoyle
Harold	Walter Clinton
Carl	J. W. Oddy
Tom	Edwin Stone
Jim	Des Lowrie
Amos	Fred Emerson
Willie	Jack Henry
McGregor	Donald Gulland
Hank	Harry Breen
Geup	E. Bowers
Barry	F. Walker
Plough	A. Crooker
Gloriana Gray	Maude Raymond
Marion See	Carrie E. Perkins
Bertha Day	Violet MacMillan
Jessie	Julia Mills
Gerlie Wilson	Pauline Thorne
Estie Smith	Bernie Clark
Nora Gray	Edna Hunter
Bessie	Teddy Hudson
Barney	Dorothy Rayce
Maud	Emily Sweeney
Winnie	May Hennessy

We will draw no invidious comparisons. These musical comedies concocted for Summer diversion conform to no recognized standard of art; but even in their class there are degrees, and *Girls* touches neither extreme. It is not the best of its kind, and by no means the worst. It is just a gay, sportive exhibition of nonsense, with music which is bright of its kind and a perfectly ravishing aggregation of—well, girlish. A nicer lot of show-beauties has not been paraded this season, and their varied costumes are something to marvel at. Such fetching costumes and such display of lingerie and limb are calculated to make one gasp with awe.

The piece, of course, starts out with a plot, but it is soon lost and not picked up again until the curtain is about ready to fall on the last scene. Such as it is, it deals with the mishaps of a Teutonic professor of botany at the Hightonia Co-ed College, named Spell, who loves the directness of deportment of the institution. He offers her his choicest flowers and his heart, but the coquettish spinster is bent on marrying a hero, and in order to gratify her wish Spell takes the advice of some of the mischievous students and undertakes to make his way for a certain period, without begging, borrowing or stealing, arrayed in a suit made of newspapers—assured that this exploit will insure him the laurels of heroism. He stipulates that he may be accompanied by his intelligent dog, "Blitzen," and anon appears in his disguise, prepared to become a hero and win the reluctant consent of his Dulcinea.

The better part of the two acts are consumed in picturing his adventures, in which there is very little cohesion, but two clever travesties on *Madame X* and *The Spendthrift* are introduced to fill existing gaps.

Joseph Cawthorn is the professor, and Maud Raymond, who shares the place of honor with him in black type, appears as a female detective. Her place in the complication is not clearly defined, but she does not lack opportunities to act like a female detective, and, disguised in many ways, fills a prominent niche in the structure. She sings some new coon songs very ably and with a dash of rollicking abandonment, and her mind-reading travesty on Mrs. Pay was excellent in the way of a comedy hit.

Cawthorn was himself as the professor. He gargled his r's like a true German from Bremen, and he gave that funny little side-wise step that marks his conception always. His song triumph was "Life Is Just a Merry-Go-Round," with a complement of male voices, and his best achievement was his specialty on the concertina with orchestral accompaniment.

Other specialties were given by Bowers, Walker and Crooker in a laughable acrobatic eccentricity with music and by Harry Breen, who improvised verses on persons in the audience with the rapidity of chained lightning. The dog was well played by David Abrahams.

The travesties on the two plays named was excellent for the remarkable imitation of Dorothy Donnelly by Doris Mitchell, who

also acquitted herself handsomely in the bedroom scene from *The Spendthrift*, in which Cawthorn plays the husband. Seven Days was also singled out for the target of the comedians, but no Cort-Shubert dramas were travestied.

The performance entertained the large audience remarkably well. It is a little conventional, but it is a good Summer attraction, full of music, color and action.

At Other Playhouses.

ACADEMY OF MUSIC.—The Corse Payton Stock company presented an excellent production of *Zaza* at this house last week. Minna Phillips, in the title-role made famous by Mrs. Leslie Carter, increased the favorable impression which she made as the Irish widow in *Sweet Kitty Bellairs* the week before. With twelve performances a week, daily rehearsals of the play for the next week, and the study necessary for following plays, it will be seen that Miss Phillips has no easy task. When, in view of these facts, a young woman can give as good a performance of *Zaza* as Miss Phillips offered, one can account for it only by saying that she has talent. Miss Phillips is too good a player for stock. Claude Payton, though giving a satisfactory performance of *Dufrene*, was not up to his standard of the week before. Mrs. Charlotte Wade Daniel in the character role of Madame Bonne was everything that could be desired. William Mortimer is a valuable asset to the company. He played *Cascard* in a manner far above what is known as the "stock manner." Grace Fox was a trifle declamatory. Ethel Milton was capable. The other roles were all well handled. The play was excellently mounted. Next week *The Heart of Maryland* will be the bill. Other plays in preparation include *The Darling of the Gods*, *Girls*, and *The Blue Mouse*.

CASINO.—The run of the all-star cast of *The Mikado* will end here July 9, an extension of two weeks over the original plan. The success of the production has been remarkable. With a cast of such excellence and an opera of such favor the appeal has been extensive.

ASTOR.—Seven Days continues its run at the Astor with no diminishing of interest. It is one proof that the public still likes the clean farce and will show its approval by attendance. The play will close its New York run Oct. 15, opening in Boston the following Monday.

BROADWAY.—The Summer Widowers continue to enjoy their Summer freedom and in their enjoyment include large audiences nightly. Lew Fields and Irene Franklin head a cast of much excellence. The attraction seems destined to repeat the success of its two predecessors, *The Midnight Sons* and *The Jolly Bachelors*.

CRITERION.—Henry Miller and Her Husband's Wife moved up to this theatre from the Garrick last night. Judging from the present success of this comedy it will remain on Broadway for the rest of the Summer.

DALY'S.—Jean Marcel's art studies were the attraction here last week.

GAITEY.—John Barrymore and The Fortune Hunter are still looking for their vacation. Unless Cohan and Harris are willing to break into the prosperous run of the piece some players won't have any vacation this Summer.

GARRICK.—This theatre is undergoing extensive repairs. Henry Miller closed here Saturday night in *Her Husband's Wife* only to open at the Criterion. When the theatre opens in the Fall it will present an appearance of newness.

HERALD SQUARE.—Marie Dressler has recovered from her recent illness and has resumed her run in *Tillie's Nightmare*. She lost but two performances—the matinee and evening performance of Saturday, June 11. The following Monday evening Miss Dressler, who was unwilling to disappoint any more audiences, went through her part to the entire satisfaction of the audience. A physician and nurse, however, stood in the wings and administered stimulants to the comedienne during her waits.

HUDSON.—The *Spendthrift* at the Hudson is delighting large audiences in spite of the hot weather. The termination of its run is not yet in sight.

KNICKERBOCKER.—The Arcadians is proving an ideal Summer attraction at the Knickerbocker. Frank Moulan, Connie Ediss, Julia Sanderson, Percival Knight, and Ethel Cadman, with the large supporting company, succeed nightly in conveying large audiences to Arcady and back.

LYRIC.—De Wolf Hopper and Louise Dresser in *A Matinee Idol* are furnishing the amusement at the Lyric. Last Tuesday night Mr. Hopper entertained a delegation of ball players and recited for them his classic "Coney at the Bat."

NEW AMSTERDAM.—Frederic Thompson's production of *Girls* now holds forth on the New Amsterdam Roof. A review is found above.

NEW YORK.—Morton and Moore in *The Merry Whirl* are entertaining lovers of burlesque at this house. This is their fourth week.

SHUBERT DAY IN THE SURF.

Preparations are now going on to celebrate "Shubert Day in the Surf" on Tuesday, July 12, when representative actresses and actors from all the Shubert theatres and attractions now playing in New York will participate in a series of aquatic sports and races for trophies and prizes offered by the Shuberts. Owing to the fact that nearly all the participants are engaged with attractions now playing in New York, it has been decided to make Manhattan Beach the scene of the event.

Among the features of the programme will be a race for all the male musical comedy stars, to be participated in by Lew Fields, James T. Powers, Eddie Foy, Jefferson De Angelis, Sam Bernard and Andrew Mack; another race for the leading female musical comedy stars, including Christie MacDonald, Ada Lewis, Christine Nielsen, Marie Dressler, Alice Dovey, Maude Lambert, Irene Franklin and Louise Dresser; a race for authors, headed by Paul Armstrong, Glen MacDonough, Joseph Herbert and Edgar Smith. Then there will be a series of chorus girls' races made up from selected teams of girls from *The Summer Widowers*, *A Matinee Idol*, *Tillie's Nightmare* and *Up and Down Broadway*. A tug of war on the beach will also be held, the contesting teams being made up of chorus men from the different shows.

The Shuberts will provide special motor cars for the occasion, taking the people from the different theatres to the beach and back again. Three golden and three silver cups to be given to the different winners have been ordered from a prominent jeweler.

The events will begin at 1 o'clock in the afternoon, and it is expected that they will be over at 3 o'clock, after which a little luncheon will be served at the Manhattan Beach Hotel, and the return made to the city in time for the performances at the different theatres.

BAKER AND CASTLE'S DOINGS.

Baker and Castle will send on tour early in August an Eastern and Western Graustark companies, making the third season for this successful play. It is an established standard attraction, which as a repeater has few equals. There is an indescribable something about the play that attracts theatregoers and makes them want to see it again. This has been demonstrated by the return dates which in the great majority of cases have created more interest than the initial engagement. In the Bishop's Carriage is another attraction that has hit the popular fancy and seems destined to become a worthy rival in point of drawing power to Graustark.

HERBERTS HAVE NARROW ESCAPE.

Actor Herbert, with his wife, daughter and son, and Mrs. Rida Johnson Young, who are spending the Summer at Lake Placid, N. Y., narrowly escaped injury June 16, when Mr. Herbert's boathouse was burned. The accident occurred when the engine on a motor boat back-fired and ignited the boathouse. The house took fire and a twenty-gallon tank of gasoline exploded. No one was injured, though the entire party was just outside the boathouse. Mr. Herbert's loss is about \$4,000, of which the motor boat, valued at \$2,300, was the largest loss. The boat was uninsured.

MANAGER SAVAGE RETURNS.

He Tells of His Travels and Names Several Plays He Will Produce.

Henry W. Savage arrived on the *Kronprinzessin Cecilie* June 14 from his Spring trip to Europe, bringing with him a sheaf of play manuscripts. He was accompanied by his general stage director, George Marion.

"My trip was a genuine holiday," said Mr. Savage, "and once I got away safely from the cold and rainy season in Paris, I had a most enjoyable time, so much so that I remained on the other side much longer than my schedule originally called for."

"The death of the King naturally brought theatricals to a standstill in London, but there was brought forward there one very admirable play, *The Little Damsel*, which I have secured for an early production in New York. The piece is a comedy of Bohemian life in London's artistic and musical circles and its extraordinary success is perhaps all the more noteworthy since it is its author's first effort as a playwright. I predict that the name of Monckton Hoffer will hereafter be potent in the dramatists' field. Fortunately for Mr. Hoffer, *The Little Damsel* was produced early in the season, so it had an opportunity to score a long run before the lamented death of the late King cost so complete a damper on theatricals. I also had to cable for May Buckley, whom I have selected for the leading feminine role, to come to London to study the original performance. I have secured for the leading male role Cyril Keightley, the young Australian who has been doing admirable work in London. Mr. Keightley has been over here before."

"In Paris I assured myself that Theodore and Company, which has been running all season at the Nouveautés, is the cleverest farce that city has had in many years. That it is absolutely clean is a point greatly in its favor and I look for a like success for the piece here. Oliver Herford is making the adaptation, of which I expect to make an early production in New York."

"In *The Great Name*, a Vienna hit by Victor Leon and Leo Feld, I have a comedy of sentiment that promises exceptional things. The story is absolutely new and the play one of the most charming in all my experience. Leon was one of the co-librettists of *The Merry Widow*. There was a story current in Berlin that he received his inspiration for the hero of this new comedy from the personality of Franz Lehar. Whether that is the case or not I do not know, but since the character in question is that of a very successful light opera composer, I presume it is possible."

"*Little Boy Blue*, an operetta that is to be the feature of the new season at the Johann Strauss Theatre in Vienna, impresses me as by all odds the most delightful composition in its field I have ever heard. The composer is Henry Bereny. He is the husband of Charlotte Wiebe, the famous pantomimist. For the romantic story he has composed a score that is extraordinarily rich in melodies; one that I feel confident will not merely delight the non-technical lover of tunefulness, but also the musical expert."

"With the several plays and musical comedies by American writers, A. E. Thomas, Rupert Hughes, Gustav Luders and Walter Browne, among others, I shall have a much longer list of novelties than usual."

MANN ENTERS MUSICAL FIELD.

W. F. Mann has relinquished his interest in the melodramatic field in favor of the musical comedy field. His first offering will be the B. C. Whitney production of *A Broken Idol*, which Mr. Mann has purchased in its entirety from Mr. Whitney for Western territory. A company of fifty will begin a tour in August, playing all the larger cities from Chicago to the coast. Gus Schike, Mr. Whitney's general stage manager, will rehearse the company. W. W. Decker, late of Mort H. Singer's staff, will manage the company.

THE LAWS ABOUT STAGE CHILDREN

Several Prominent States Have Restrictive Measures, While Other States Have No Statutes, or Are Liberal in, Construing Those Existing—A Movement to Modify Drastic Rules.

THE MIRROR presents below a digest of laws of various States that relate to the appearance of children upon the stage.

New York has perhaps the most liberal law upon this subject, for under that law every safeguard is provided. Children are not permitted to appear in plays in this State in circumstances that would tend to injure them morally or physically. Yet by a reasonable system of licensing they may take part in plays for the proper representation of which they are necessary and in which they may earn a living and develop a vocation under conditions that offer them no harm.

The law in Illinois was framed with the intention, apparently, that children should be permitted to appear in plays in proper circumstances, but religious and other bodies in that State opposed to the theatre discovered in the law a technicality which they have invoked to exclude children altogether from theatres at evening performances.

The Illinois law was framed under the supervision of the State Department of Factory Inspection, and thus was intended to apply practically alone to the employment of children in trades and other vocations than that of the theatre. The peculiar exclusion of stage children under this law has been enforced under this provision:

"No person under the age of sixteen years shall be employed or suffered or permitted to work at any gainful occupation more than forty-eight hours in any one week, nor more than eight hours in any one day, or before the hour of 7 o'clock in the morning or after the hour of 7 o'clock in the evening."

This provision plainly applies to children employed at trades or in factories, yet those antagonistic to child acting have prevented child actors from appearing under it at evening performances, though the child actor may appear at matinees.

The new law of Massachusetts, passed at the latest session of the Legislature of that State, and contested by theatrical people and others concerned for the theatre, practically prohibits the appearance of children on the stage in that State.

By the Louisiana law, which is one of the most stringent of the factory laws, no child under eighteen years of age may be employed after 7 o'clock at night, and this in effect prohibits the work of child actors. It will be remembered that during Mrs. Fiske's tour in Salvation Nell last season this law was contested on behalf of the management and a decision against the appearance of children in the play was announced. There was an effort made recently by managers to have this law modified or repealed, but it was fruitless.

The movement against child actors has been taken up generally by the National Child Labor Committee, and it will be necessary for theatrical managers to combine on this subject and work for a modification of existing laws where they are inimical, as well as to fight against propositions for new antagonistic laws in States in which liberal laws are now in force.

The National Association of Theatrical Producing Managers, at its meeting on Tuesday, June 14, at the Hotel Astor, provided for special effort along these lines, and promises to give the matter thorough consideration at its meeting in July.

Following are synopses of laws in various States not treated above:

Rhode Island's Statute.

Rhode Island prohibits the employment of children under sixteen in rope or wire walking, as a gymnast, wrestler or equestrian performer, acrobat or rider of bicycle or

mechanical contrivance, or in any dance, theatrical or musical exhibition, unless it be in connection with church, school or private instruction in dancing or music, etc., without the written consent previously obtained and revocable at will of the Mayor of the city or President of the town council where such child is to be employed, and is punishable with a fine not exceeding \$250, imprisonment for not less than one year, or both. The law also affects those who cause to be exhibited children under sixteen. Under this act Mayor Fletcher, of Providence, recently gave notice that hereafter small children appearing before him for a certificate permitting them to appear on the stage would be refused such permission.

A Dead Letter in Connecticut.

Connecticut has a law which applies to children employed in acrobatic exhibitions, etc., in substantially the terms of other States, without reference to stage children specifically, and this has been a dead letter for many years.

Vermont Has No Statute.

Vermont has no law on its statute books affecting the appearance of children on the stage.

No Enforcement in New Jersey.

The New Jersey law "to protect children from neglect and cruelty, and relating to their employment, protection and adoption," approved March 4, 1880, has never been enforced with reference to stage children; but the act covers the case of children engaged in athletic and acrobatic performances in that it provides:

"That any person having the care, custody or control of any minor child under the age of sixteen years who shall in any manner sell, apprentice, give away or otherwise dispose of such child, and any person who shall take, receive, or employ such child for the vocation or occupation of rope or wire-walking, or as a acrobat, gymnast, contortionist or rider, and any person having the care, custody or control of any minor child who shall sell, apprentice, or give away or otherwise dispose of such child, or who shall take, receive or employ such child for any obscene, indecent or illegal exhibition or vocation, or any vocation injurious to the health or dangerous to the life or limb of such child engaged therein, or for the purpose of prostitution, and any person who shall retain, harbor or employ any minor child in or about any assignation house or brothel, or in any place where any obscene, indecent or illegal exhibition takes place, shall be guilty of a misdemeanor, and upon conviction thereof, before any justice of the peace, magistrate or court of record, shall be fined not less than fifty dollars nor more than one hundred dollars for each offense."

Pennsylvania Does Not Specify Theatres.

Pennsylvania does not specify theatres in its laws regulating the employment of minors, and provides that where proof is made that such employment is not dangerous or a menace to the health or safety of minors under the age of sixteen and not under the age of fourteen, who can read and write intelligently and are physically qualified, children may be therein employed.

No Law in the District of Columbia.

In the District of Columbia there is no law against children appearing on the stage, and Section 16 of the act approved May 28, 1908, entitled "An act to regulate the employment of child labor in the District of Columbia," provides specifically:

"That nothing in this Act contained shall apply to the employment of any child in a theatrical exhibition, provided the written consent of one of the Commissioners of the District of Columbia is first obtained. Such consent shall specify the name of the child, its age, the names and residence of its parents or guardians, together with the place and character of the exhibition."

In West Virginia.

In West Virginia the following act has been on the statute books since 1901:

16b. IV. Any person having the care, custody, or control of any minor child under the age of fifteen years who shall in any manner sell, apprentice, give away or permit such child to sing, dance, act, or in any manner exhibit it in any dance house, concert saloon, theatre or place of entertainment where wines or spirituous or malt liquors are sold or given away, or with which any place for the sale of wines or spirituous or malt liquors is directly or indirectly connected by any passage way or entrance, and any proprietor of any dance house whatever, or any such concert saloon, theatre, or place of entertainment, so employing any such child, shall be guilty of a misdemeanor, and shall be fined not less than five dollars nor more than one hundred dollars for each offense.

No Restriction in Alabama.

In Alabama there is no law affecting the employment or appearance of children on the stage.

Stage Children Not Specified in South Carolina.

The law in South Carolina does not specify stage children, and in any case would only require that children under twelve years of age have a signed statement from their parents or guardians. In this way they would have complied with the law and could not be interfered with. The law is not such, however, that the authorities have ever felt warranted in interfering with children employed in theatrical performances.

No Law in Arkansas.

Arkansas has no statutory legislation on the subject.

No Law in Mississippi.

There is no law in Mississippi against or in any way affecting the employment of children on the stage, or concerning their appearance there. The only child law is directed against cotton and wool factories or working other fabrics.

Tennessee's Law Ignores Stage Children.

Tennessee similarly ignores stage children in its factory and labor laws.

Texas Has No Law Affecting the Theatre.

Texas, also, is free from legislation applying to children taking part in dramatic entertainments.

The Indiana Law Never Invoked.

The Indiana law applies to children employed in wire-walking as acrobats, etc., and to children under fifteen dancing, singing, etc., in dance houses, concert saloons or theatres where spirituous liquors are sold or given away, but as far as the appearance of children on the stage is concerned, if it covers them, the law is never invoked and children are not required to have certificates.

Provision of the Kansas Law as to Children.

In Kansas the law brackets the theatre with the packing house, and provides as follows:

No child under fourteen years of age shall be at any time employed, permitted or suffered to work in, or in connection with, any factory, workshop, not owned or operated by the parent or parents of the said child, theatre or packing-house, or operating elevators, or in or about any mine. It shall be unlawful for any person, firm or corporation to employ any child under fourteen years of age in any business or service whatever during the hours in which the public school is in session in the district in which said child resides.

The penalty is not less than \$25 nor more than \$100 or by imprisonment in the county jail for not less than thirty nor more than ninety days.

Missouri's Prohibition.

Missouri prohibits the employment of children under fourteen "in any theatre, concert hall or in or about any place of amusement where intoxicating liquors are sold." In cities of 10,000 inhabitants or more. An age certificate is required to be placed on file, issued by a factory inspector or a justice of the peace for the township.

Not Applied to the Stage in Ohio.

Ohio has a law relative to the employment of children, but no application is made of it to stage children.

Wisconsin's Law Contemplates Permission.

Wisconsin prohibits children under fourteen from performing in a theatrical exhibition or in any public place except upon the special permission, in case of non-residents, of a county judge, municipal judge, or judge of a juvenile court.

Wyoming Also Liberal.

Wyoming is more liberal, and having passed in effect the same law as Idaho specially provides that nothing in the act shall apply to or effect the employment of any child as a singer or musician in any church, school or academy, or at any respectable entertainment, and draws the line only when children are employed to play in places where liquors are sold.

Not Affected in Nebraska.

In Nebraska there is no law on the books in any way affecting the appearance of child-actors. There is a law prohibiting manual labor by children under fourteen, or children under sixteen for more than eight hours a day.

New Mexico Without Such Laws.

New Mexico is without laws relating to the employment of children or their appearance on the stage.

The General Law Applicable in Nevada.

Nevada has no law on the subject of child employment. The abuse of children is taken up under the general law.

The Statute of Idaho.

Idaho punishes with fine or imprisonment, or both, any person having the custody of a child under sixteen who allows it to be used for "singing, playing on musical instruments, rope or wire walking, dancing, or as

a gymnast, acrobat or contortionist in any place whatsoever, or for any obscene, indecent, immoral purpose, exhibition or practice whatsoever, or for or in any mendicant or wandering business whatever," except the use or employment of a child as a singer or musician in any church, school or academy.

THEODORE ROBERTS.

THE MIRROR this week prints on its first page a portrait of Theodore Roberts, whose recent performance in Jim the Penman is well remembered as a distinct portraiture among a number of excellent characterizations. He is a native of San Francisco and after some experience as an amateur, acted Barvasas to James O'Neill's Richelleu on May 1, 1880, at a benefit performance. He then joined the Baldwin Stock Company and toured the country with Robson and Crane. An experience as a barnstormer for three years, disgusted him with the stage, and he became master of his own sailing vessel, but in 1888 accepted an engagement to support Fanny Davenport in La Tosca in California. He was her leading man until 1893, when he created the role of Sky Brow, the Indian in The Girl I Left Behind Me. After that he was cast for practically every Indian character that came along. He supported Mrs. Leslie Carter for a season in The Heart of Maryland and subsequently acted in Arizona in this country and England. He originated the Indian character, Tobywanda, in The Squaw Man at Wallack's Theatre. He supported Bertha Kalisch in The Kreutzer Sonata and then managed the Pabst Theatre Stock Company in Milwaukee. The season of 1907-8 he starred jointly with Guy Standing in The Right of Way. Last season he was starred in The Barrier, a frontier drama. Mr. Roberts is recognized as one of the best actors on the American stage. He is a cousin of Florence Roberts, who was with him in the notable cast of Jim the Penman.

HAMMERSTEIN SINGERS ENGAGED.

Andreas Dippel of the Chicago Grand Opera company has announced a ten weeks' season of opera in Chicago, beginning Nov. 3. The company will then go to Philadelphia. The opera to be given in connection with the Metropolitan Opera Company of New York. Among the singers to appear are Melba, Farrar, Charles Dalmores and Ricardo Martin. There will be exchange of singers with New York and Boston.

NORDICA SINGS FOR SUFFRAGE.

Lillian Nordica, assisted by Christian Housen, tenor, and E. Bomayne Simmons, pianist, gave a concert in the Town Hall at Irvington-on-Hudson for the benefit of the Hudson River Equal Franchise Association. Mme. Nordica sang four groups of songs. About \$1,000 was raised for the cause of equal suffrage.

CURRENT AMUSEMENTS.

Week ending June 25.

ACADEMY OF MUSIC—Corse, Payton Stock in The Heart of Maryland—12 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
AMERICAN ROOF—The Barnyard Bunch and Vaudeville.
ASTOR—Seven Days—33d week—337 to 364 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Withers—3d week—10 to 23 times.
BROADWAY—Vaudeville.
CASINO—The Mikado—4th week—22 to 39 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Closed June 11.
COLUMBIA—College Girls, Dorianquers—2d week.
CRITERION—Henry Miller in Her Husband's Wife—48 times, plus 1st week—1 to 8 times.
FOURTEENTH ST.—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—42d week—333 to 342 times.
GARRICK—Closed June 13.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—8th week—50 to 86 times.
HUDSON—The Spandrift—11th week—83 to 100 times.
HURDIE AND BRAMON'S—Vaudeville and Pictures.
JARDIN DE PARIS—Follies of 1910—1st week—1 to 6 times.
KEITH AND PROCTOR'S FIFTH AVENUE—KNICKERBOCKER—The Arcadians—137 times, plus 6th week—41 to 48 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYRIC—De Wolf Hopper in A Matinee Idol—43 times, plus 3d week—17 to 24 times.
MAJESTIC—Vaudeville and Moving Pictures.
METROPOLIS—Vaudeville and Moving Pictures.
MINER'S BOWERY—Big Sensation.
MURRAY HILL—Vaudeville and Pictures.
NEW AMSTERDAM—Girles—2d week—9 to 16 times.
NEW YORK—Closed June 18.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinee.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Pauline Bradshaw, of comic opera memory, is to enter vaudeville in a new act.

Nettie E. Muller, who was wardrobe woman with Ward and Vokes, has obtained a divorce from W. E. Muller.



BLANCHE WALSH

With Her Pope-Hartford, Bought for a Tour of California.

Mrs. Katharine C. Fay and her daughter, Irene Ackerman, left Monday for Asbury Park, where they will make a short stay, then go to their country home near Pelham, and later visit Atlantic City, where Miss Ackerman will arrange for a course of original readings, including towns she booked last Summer.

Karl McVitty, of the firm of Gaskill, McVitty and Carpenter, left Chicago Friday night for Nashville, Tenn., and will spend a couple of weeks in his old haunts in the South.

Doc Gardner, Oliver Labadie, and Ben Simpson left Chicago Friday night for Wolfe's Lake, near Muskegon, Mich., and will spend eight or ten weeks in fishing.

Joseph K. Watson and Anna Taube were united in marriage at Toronto, Can., June 15, and went to Philadelphia, Mr. Watson's home town. The honeymoon will be spent at Atlantic City. Harry M. Strouss, manager of The Lady Buccaneers, in which Mr. Watson is featured, was best man at the wedding. He left Toronto for Erie, Pa., to spend a few days with his sister. Gertrude Taube was her sister's bridesmaid.

Charles Klein has written a new comedy of New York life for Henry B. Harris. Robert Edson is also writing a new play for this same manager.

The company to support Richard Carle in *Jumping Jupiter*, under the direction of Fraase and Lederer, includes Edna Wallace Hopper, Lillian Shaw, Pauline Perry, Florence Reid, Frances Kennedy, John Park, J. C. Miron, Frederick Santley, Madison Smith, and Ryley Chamberlin.

Princess Luoff Parlaghy, of Hungary, and General Sickles occupied a box at the Casino Theatre Monday evening, June 13, to see the performance of *The Mikado*.

One hundred and forty members of the Railway Signal Engineers' Club, who are attending a meeting of the Railway Signal Association at the Engineers' Club, witnessed the performance Tuesday evening of Fred Thompson's *Grillies* at the New Amsterdam Theatre.

At the conclusion of the revival of *The Mikado* at the Casino Theatre on Saturday evening, July 9, Andrew Mack will sail for Europe. It is the intention of Mr. Mack to make preliminary preparations for his appearance in London during the Spring of 1911. Mr. Mack wants to appear as an independent star in London in the plays in which he scored in Australia, his repertoire there being composed of *Arrah Na-Pough* and *Tom Moore*. Mr. Mack will also try to secure

the American rights for O'Flynn, by Justin Huntley McCarthy, the author of the play, which was given by Beerbohm Tree at His Majesty's Theatre last year. O'Flynn is a daring and rollicking Irishman of the type which Mr. Mack is wont to portray.

For next season the Shuberts announce four companies in The City, three companies in Going Some and three companies in The Lottery Man.

Finding it impossible to extend their engagement at the Garrick Theatre, London, owing to previous contracts entered into by that house, Liebler and Company have made arrangements with Charles Frohman to continue the London run of *Gertrude Elliott* in Mrs. Burnett's *The Dawn of a Tomorrow* at the Duke of York's Theatre. The play and its star have scored heavily with their public, and the run will doubtless be extended throughout the Summer.

William Hodge in the Tarkington-Wilson comedy, *The Man from Home*, is now in the twenty-fourth week of his stay at the Park Theatre, Boston, a remarkable record for that city. Seats are still selling several weeks in advance, and even the hot weather seems to have no appreciable effect on the business of this attraction.

The costumes to be used in the production of Mascagni's new opera, *Ysobel*, by the Bessie Abbott Opera company will be executed by a celebrated Italian costumer, whose work is done under the name of "Carramba." The designs have been made from models in the Trocadero collection, Paris.

Robert Warwick, who was forced by illness to relinquish his role in *Her Husband's Wife*, returned to the east last night at the Criterion Theatre. Bruce McRae has been playing Mr. Warwick's role.

Ralph J. Herbert has signed with the Shuberts for next season to play *Edgar Holt* in *Girls*.

Allen J. Holuber has signed up with William Brady for the coming season, presumably for the Major in *The Man of the Hour*.

F. E. L. Torriani will sail for Europe on June 24, to be gone until Oct. 4. With him will travel six pupils, two of whom are natives of The Hague. It is the intention to demonstrate abroad the work and method of the Torriani school, and the cities visited will include The Hague, Berlin and Paris.

Mrs. Joe Robinson Haywood is playing the character parts with Eugene Blair in *A Woman in the Case* and *The Straight Road* at the Apollo Theatre, Atlantic City, N. J.

Harry Davies closed with the Aborn Opera company in St. Louis to join Castle Square Opera company, Boston, Mass., which opened June 20.

For the production of *Three Million Dollars*, Charles Marks' new musical play, which is to be seen for the first time on any stage, in Atlantic City, on July 25, he has engaged "Juliet," Louis A. Simon, May Boley, Mark Smith and a chorus of seventy.

When *Seven Days* starts on tour in the Fall the entire original New York cast will go with it, for Wagenhals and Kemper have re-engaged all the present members.

Joseph R. Garry has been especially engaged by the Snow Stock company, of Albany, to play the part of Lynch in *The Clansman*, and also to direct the play.

Nina Carleton (Mrs. John Fernlock), leading woman with one of A. J. Spencer's attractions last season, will not take to the road next season, preferring a thorough rest at her mother's cottage, Fair Haven, Mich.

Ethel Cadman introduced a new song, "Come Back to Arcady," in the third act of *The Arcadians* last night. One hundred and thirty-eight West Point cadets, members of the graduating class and of the class of 1912, attended the performance Wednesday evening, June 15.

Mary Mannerling in *A Man's World* closes at the Garrick Theatre in Chicago June 25.

Thomas J. Richards is back in Chicago after forty-two weeks in advance of the *Flora De Voss* Company.

After spirited bidding on the part of several managers, Francis X. Hope has signed contracts with Catherine Cushman Cutting whereby he has secured her new comedy, *Miss Ananias*, for Adelaide Thurston, who

will be seen in the stellar role next season. Miss Cutting is a Boston society woman who has gained distinction as a playwright, while Miss Thurston is a popular star.

Charles Marks' new musical corporation, *Three Million Dollars*, book by Edgar Allen Woolf, lyrics by David Kempner, with music by Anatol Friedland, will reopen the Colonial Theatre, Chicago, for a limited engagement starting Monday, Aug. 1. There are a hundred spendthrifts in the firm, the senior members being Juliet, Louis A. Simons, May Boley, Mark Smith, George Lydecker, Grace Griswold, Carolyn Gordon, George Oip, Julia Eastman, Louise Brackett, Fred Nice, and a gilt-edge chorus of "helmsmen" (copyright applied for). *Three Million Dollars* is in three acts, and has twenty-two songs. Many novelties are promised when this attraction opens at the Colonial the first week in August.

J. J. Hyland is entertaining his two sisters from California, Miss Hyland and Mrs. Hjul. After entertaining them in New York for a few days they will repair to Mr. Hyland's country home at the Atlantic Highlands for the Summer. Mr. Hyland during the last season played with Fiske O'Hara.

Lina Cavalleri, the opera singer, and Robert Winthrop Chanler were married in Paris June 18. Madame Cavalleri will continue her stage work.

Florence Marie Burns, of Detroit, and Walter Lewis Smith, of Boston, son of the late Horace Lewis Smith, known professionally as Florence Burnsmore and Walter Lewis, respectively, were married June 15. The couple will spend their honeymoon traveling in Europe, and will witness the Passion Play at Oberammergau.

William H. Cook, Jr., of the Liebler staff, is enjoying his vacation in New Jersey. With motoring, sailing and fishing Mr. Cook expects to spend an exciting week.

De Wolf Hopper's engagement at the Lyric Theatre in A Matinee Idol will end Saturday night. The play has had a three months' run. The company will have a short vacation before beginning the trans-continental tour.

The 150th performance of *Chanteclair* has taken place in Paris.

On the *St. Paul*, which arrived from Southampton Sunday, was Augustus Thomas, the playwright. Mr. Thomas has been abroad for two months, most of the time in Paris. Mr. Thomas arranged the ship's entertainment Saturday night. On the programme were Bertina Freeman, who is to sing with the Chicago and Boston grand opera companies, and Vera McCord, the actress.

Anna Pavlova and Michael Mordkin, assisted by the Imperial Russian Ballet, will give performances in the Auditorium Theatre, Chicago, Oct. 22 and 23.

Frederic Thompson has extended invitations to the Rough Riders and Colonel Roosevelt to be his guests at Luna Park tomorrow afternoon and at the performance of *Grillies* on the New Amsterdam Roof in the evening.

Dallas Anderson sailed June 18 for a vacation in Europe. Mr. Anderson has just concluded an engagement with Charles Frohman, and will visit Paris, London, and Scotland before returning for his Fall engagement.

Heien Collinan, who is well known for her clever work in musical comedy, is now playing the part of Kit McNair in *Seven Days* at the Astor Theatre. Miss Collinan was a prominent member of Grace La Rue's company in *Molly May* recently at the Hackett.

Marjorie Patterson, daughter of Mrs. J. Wilson Patterson, of Baltimore, will appear as Viola in *Twelfth Night* at Stratford-on-Avon, on July 29. The Shakespearean festival begins July 25.

The run of *Seven Days* at the Astor Theatre will end Oct. 22. The piece will open the following Monday at the Park Theatre, Boston.

Before beginning their engagements in new plays next year, Wilton Lackaye and Dustin Farnum, both Liebler and Company stars, will make short tours of the territory recently opened up to independent producers in their vehicles of the past two seasons. Mr. Lackaye will take Cleveland Moffett's *The Battle* out to the Pacific

Coast and Mr. Farnum will tour the South in the Tarkington-Wilson romance, *Cameo Kirby*.



FRANK E. MORSE

At His Bungalow, Lake Waukegan, N. H.

Don C. Hall, manager of the Don C. Hall company, with headquarters at Stevens Point, Wis., is a candidate for the nomination for State Senator in the Second Wisconsin District. Mr. Hall's many friends in the profession no doubt will assist his campaign in every way in their power.

Frank Kingdon, of Alias Jimmy Valentine, has gone to his Summer home, The Ranch, in the Berkshires. During the Summer he will entertain the H. B. Warners, the Drews, Mrs. Sol. Smith, and his nephew, William Courtenay. Frank Monroe, of the same company, by permission of Liebler and Company, will join Poll's forces and will appear in Poll's three stock companies.

Harry Redinge, business manager for Henry W. Savage, and his wife, Helene Lackaye, have returned from Europe. Miss Lackaye is to begin rehearsals for a Broadway production.

Adelaide Fitz Allen underwent an operation at St. Luke's Hospital a few days ago, and at last accounts was reported to be resting comfortably.

Mr. and Mrs. Jack Terry, accompanied by Master Jack, will sail on the *Menab* July 2.

Vera Finlay, who is under engagement with Joseph M. Gaites for the next two years, will resume her part of Mrs. Hunter-Chase in *Bright Eyes* next season during its Chicago engagement. Following that she will have the leading role in a new musical comedy which will be seen on Broadway early in the season.

The Thursday afternoon receptions given by Edmund Russell in his studio to view the recently finished portrait of the Baroness de Basus (Mrs. Frank Leslie) attract a great many stage folk. Recently among those present were Carlotta Nilsson, Willa Holt Wakedfield, Edwards Davis, Adele Blood, Mrs. Carrie King, Harriet Ross, Woodman Babbitt, Madame Jeanne Jomelli, Florence St. Leonard, Paul Cremonesi, Blanche Lipman, and Lynn Pratt. Madame Kitty Berger played on the harp either and Mr. Cremonesi gave a most clever and amusing pantomime entitled *A Spectator at the Play*. Oriental refreshments were served by attendants in Hindoo costume. Mr. Russell will continue his Thursday afternoons until midsummer.

Al Phillips, who closed two weeks ago in The Round Up, has signed for leads with the Orpheum Players, Philadelphia, opening June 20 in *St. Elmo*. Lella Shaw, who accompanied her husband, Mr. Phillips, on The Round Up tour, will open a week later.

Billie Burke and her mother sailed on the *Oceanic* June 15. Miss Burke will return in September and resume her tour in Mrs. Dot. After a three months' tour she will be seen at the Lyceum in a new production.

A. H. Woods has engaged Nellie Butler for support of *Laura Nelson* Hall in her forthcoming starring engagement.

Adele Clarke spent the first four weeks of her vacation at Beverly, N. J.; passed through New York last week, and is now in New Hartford, Conn. Mrs. Clarke has re-engaged with William H. Crane for her fourth season with *Father and the Boys*.

Madame Eusapia Palladino, the medium, sailed on the *Kosig Albert* June 18.

Tom Ince is principal comedian and Tom Burton is second comedian of the Chester Park Opera company of Cincinnati, O.

THE THEATRICAL CONFLICT

Colonel Savage Attends a Meeting of the "Open Door" Advocates—Are Other Managers Contemplating a Defection?—Talk of New Theatres for the Syndicate Throughout the Country.

An interesting feature of the conflict between Klaw and Erlanger and their allies and the Cort-Shubert combination is the attitude at this writing of Colonel Henry W. Savage. This well-known producing manager has been classed in the ranks of the former faction, but attended the meeting on Tuesday of the National Association of Producing Managers at the Hotel Astor, at which William A. Brady was elected president, Charles H. Yale vice-president, Hollis Cooley (representing the Felix Iman attractions) secretary, and Sam A. Scribner treasurer. It is from this association that Erlanger, Klaw, Brooks, and others in sympathy with them, recently retired, leaving the organization in the hands of the opposition.

Besides the transaction of business, incident to the annual meeting, there was a lively discussion of the prevailing situation in general, and speeches on A. L. Erlanger in particular, through all of which Colonel Savage sat in enigmatised silence.

He had just returned from Europe and hastened to be present at the meeting, which was further attended by F. C. Whitney, Lee Shubert, J. J. Jacobs, Lew Fields, William A. Brady, Thomas A. Wise, Mitten-thal Brothers, Milton Aborn, Maurice Campbell, A. A. Canby, J. W. Britton, Sydney Ellis, Max Figman, B. E. Forrester, James K. Hackett, Gus Hill, Clay Lambert, John Leffer, H. C. Miner, and Jules Murry.

A new Board of Directors was elected, as follows: Messrs. George C. Tyler, James K. Hackett, Fred C. Whitney, Gus Hill, Lew Fields and H. C. Miner; hold over Directors: Henry W. Savage, William F. Connor, John A. Himmelstein, Harry Doel Parker, B. E. Forrester and Jules Murry.

A resolution calling for a meeting to be held early in July by all the theatrical interests in the United States was adopted. To this meeting will be invited all producing managers, whether members of the National Association of Theatrical Producing Managers or not, all owners of theatres, regardless of affiliation, and all allied interests in the theatrical business.

The agreement between the managers' association and the National Theatre Owners' Association was ratified, and two members were appointed to represent the association on the national board of arbitration, to which disputes are to be referred.

Vice-President Yale reported that the membership of the association was never larger than at the present, and said that more new high-class attractions had been registered by new members coming in than were represented by the members who recently resigned.

Among the matters considered were the suppression of ticket scalping, and efforts to have the child labor laws, as applied to theatres, repealed.

The greatest interest is naturally expressed as to what Colonel Savage will do—whether he will ally himself with one or the other faction, or remain neutral and book his attractions when and with whom he likes. He is the wealthiest manager in the United States, and can afford to be independent. He has always preserved an attitude of neutrality as far as possible in the past. Both sides want his attractions, and he is likely to place them where his best interests lie. His last production, Madame X, was made at the New Amsterdam Theatre, which is owned and managed by Klaw and Erlanger.

Regarding the Capital Theatre at Little Rock, Ark., the Democrat of that city prints a talk with an unnamed individual who expresses his belief that it is now only a question of whether the owners of the house will agree to spend the money necessary to put the building in such a condition as would be satisfactory to the company or concern which seeks to open the theatre as a legitimate playhouse. The paper adds:

This, taken with the statement made some time ago, and not denied, that Arthur Wells holds the franchise for the Klaw and Erlanger productions in this city, and that he has made a contract with the Kemper Theatre owners for the production of their plays there, adds interest to the reports of a possible or, in fact, a probable break between Mr. Wells and the Klaw and Erlanger syndicate. It has been rumored that Mr. Wells insists upon booking other attractions at his playhouses, when Klaw and Erlanger attractions are not booked, and that this

is the real reason for the reported impending break between them.

John Cort is quoted in an interview as having offered L. N. Scott, manager of the Metropolitan Opera House in St. Paul and Minneapolis, a booking arrangement for any and all attractions that desired time in the twin cities, regardless of affiliations, in return for which the Shuberts would close their theatres in both cities to dramatic offerings and devote them to vaudeville and stock company productions; but Scott chose to remain loyal to Klaw and Erlanger.

A dispatch to a local paper from Chicago stated that Edward L. Moore, manager of the Court Theatre, Wheeling, W. Va., had closed for a lease of the Wysox Grand at Muncie, Ind., and offered to place it in the Klaw and Erlanger chain. He controls a number of houses in the Middle West.

A significant passage appears in a letter written by Moses Reis—one of the bolting circuit managers now associated with the Cort-Shubert combination—to the Observer, of Utica, N. Y., where the syndicate is making no effort at present to dispute the field with its rival. The letter incloses a list of independent attractions, and was apparently written in response to a request for information. In it Mr. Reis says: "There are other managers in the Trust, whose names we do not care to make known at present, as it would injure them by getting them in the ill-will of those people, who will also play their attractions with us in Utica."

This passage suggests the possibility of other defections from the ranks of the syndicate, but leaves much to fruitless conjecture.

L. N. Scott, the theatrical manager of St. Paul and Minneapolis, was reported in Duluth on June 9 in company with Sam Newman, and gave out a statement that the syndicate would next season control a new playhouse in Duluth. Local capital, he said, was ready to invest in any one of four sites that might be selected.

In Texas the Moore vaudeville syndicate is said to be ready to invade any town where the K. and E. forces attempt to occupy houses now devoted to vaudeville or to divide time with vaudeville attractions. Options have been secured in Fort Worth and Dallas for sites for new vaudeville theatres.

In St. Louis the anti-syndicate faction is completing the Sam S. Shubert memorial theatre, and another playhouse—the Princess, with a policy still undefined—will increase the number of first-class theatres in the Southwestern metropolis from three to five.

The Cort-Shubert combination are claiming a steady increase in the number of theatres declaring for the open door. Announcement was made on Wednesday by the National Theatre Owners' Association that forty theatres were added to the "open door" list when S. A. Schloss, director of a circuit of fourteen theatres in the South, and Morris Jenks, director of twenty-six theatres in Iowa and South Dakota, declared for the independent movement this week.

As an offset to the reported gains of their opponents, Klaw and Erlanger announced that they had purchased the Academy of Music at Reading, Pa., a half interest in the Majestic at Harrisburg, the Academy of Music at Potsdam, the Grand Opera House at Morristown, and the Academy in Lebanon. Concerning the deal, Mr. Erlanger said: "The papers are signed and the money has passed. We have control, also, of other cities in this circuit, which we shall announce later. That is all I care to say about the matter just now."

The Savannah papers say that Klaw and Erlanger have an option on five available sites for a theatre in that city, but question the probability that a playhouse will be constructed there for the opening of the next season.

The Schloss Circuit of fourteen theatres in the South Atlantic States embraces the Academies of Music in Charlotte, Raleigh, Wilmington, N. C., and Danville, Va.; the Auditorium, Asheville; the Elks' Auditorium, Winston; the Grand Opera House

in Greensboro, and the Opera House in Goldsboro, N. C.

The Jenks theatres are important in their section of the country. Among the twenty-six towns represented are Sioux City, Ia.; Sioux Falls, Mitchell, Yankton and Aberdeen, S. D.

Another important accession to the open door forces was reported on Saturday, when negotiations were concluded with the estate of F. W. Chamberlin through the executors at Burlington, Ia., and J. J. Shubert, of New York, and John Cort, president of the National Association of Theatre Managers, by which the Shuberts acquired a majority interest in the Chamberlin, Kindt and Harrington Circuit.

This circuit takes in a number of one-night stands in the Middle West, including the theatres at Keokuk, Davenport, Muscatine, and Des Moines, Ia., and Quincy, Galesburg, Ottumwa, Rock Island, Moline, Danville, Rockford, Bloomington, Urbana, Freeport, and Peoria, Ill.

The purchase price is about \$750,000.

FOREIGN STAGE NOTES.

Theatrical Jottings of Interest from London and the Continent.

It is probable that A. R. Thomas' amusing farce, *Her Husband's Wife*, will be seen in London ere long.

Charles Frohman has announced that he will continue his repertoire theatre at the Duke of York's, London, next season. The rumor is renewed that Mr. Johnson will start a similar policy at the Empire in this city, though no time is named.

The Hon. Helen Scott Montagu, the twenty-year-old daughter of Lord and Lady Montagu of Beaulieu, is the latest recruit to the stage, and has joined the theatrical profession under Sir Herbert Tree, at His Majesty's Theatre, having already made her appearance before the footlights in merely "walking" parts. Through her mother she is the granddaughter of the ninth Marquis of Lothian, while her father's grandfather was the fifth Duke of Buccleuch and Queensberry. The young actress's father, Lord Montagu of Beaulieu, is the owner and editor of "The Car" magazine.

Puccini is composing an opera for Geraldine Farrar, entitled *The Bridal Wreath*. The leading part is that of a young flower-seller.

G. R. Sims' old melodrama, *The Roman Rye*, was recently reviewed in London.

The Irish players from the Dublin Theatre recently began an engagement in London.

Kitty Cheatham, whose interpretations of childhood are as popular in Europe as in America, gave her annual entertainment recently at the Theatre Femina, Paris, before an audience that included all the smart people of Paris, both children and grown-ups. The programme was fairly divided between French, English and Southern dark songs and recitations. The audience laughed, cried and applauded, and simply would not let the winsome entertainer go. Miss Cheatham came over especially to sing and recite for Queen Alexandra, who had intended to gather all the royal children at Marlborough House. The death of the King put an end to that project, but the Honorable Sydney Greville, the Queen Mother's secretary, wrote asking Miss Cheatham to come next year.

Mrs. Van Dyke, a charming young American, who has been studying for the last three years under Jean de Reszke, has been engaged to sing at Covent Garden. The new prima donna had an "audition" before Mr. Higgins, chairman of the Covent Garden Syndicate, on the stage of the Paris Grand Opera recently, and succeeded in so impressing the London manager that he engaged her for the remainder of the season. She is to make her debut in "Pagliacci," and is now in London for that purpose.

Paul Hervieu's play, *Glass Houses*, has been well received in London at the Globe Theatre, recently. Under the name of *Know Thyself*, it was played this season at the Berkeley, in New York, by Arnold Daly.

J. M. Barrie has supplied Charles Frohman with what is said to be a delightful burlesque on the modern problem play, under the title *A Slice of Luck*, produced unannounced by the Frohman repertoire players recently. The cast consists of but three characters.

The Marlborough Theatre, London, has been presenting nightly a change of bill embracing all the Gilbert and Sullivan operas.

Puccini recently signed a contract under which his *Girl of the Golden West* is to be first presented at the Metropolitan Opera

House on the night of December 8. Puccini hopes to be present.

The police are on the trail of the criminals who have been secretly persecuting and endangering the lives of several actresses in Paris, one of the victims being Marguerite Carre and another Yvonne de Bray.

All London has gone into raptures over a waltz in Leo Fall's latest operetta, *The Girl in the Train*, known in German as *Die Deschidene Frau*, (*The Divorced Wife*). Charles Dillingham will present it next season in New York.

In Paris a comic opera entitled *Hana*, the Flute Player, by Louis Ganne, book by Maurice Vaucaire and George Mitchell, has made a hit.

The question of the production of Edmond Rostand's drama *Faust*, at the Theatre Sarah-Bernhardt is beginning to occupy much attention. Mme. Bernhardt will mount the piece immediately upon her return from her tour in America, and Le Bargy, who meanwhile will have ended his connection with the Comedie Francaise, will have the principal role.

Marius Valencu is described as one of the finest tragedians that has been produced in Paris for some years. It is in three acts, and in verse. It was written by a young poet, M. Alfred Mortier, and was brought out with decided success at the Nouveau Theatre d'Art.

Masterlinck's *Blue Bird*, which will be seen at The New Theatre next season, has been performed 220 times at the Haymarket, in London.

Miss Madge Lessing, who has been doing big things in Berlin, is resting at Baden-Baden. She will return to the German capital soon.

Sir Charles Wyndham is going to appear in a new play at the New Theatre, London, in September. He will impersonate a young parliamentary barrister.

A Berlin cablegram, under date of June 11, says that according to the Boersen Courier, the so-called American theatre trust has arranged to invade that city. It will build an up-to-date house in which German plays will be tried out before they are sent to the United States for production in English.

BOGUS SPECULATOR ARRESTED.

Fred Foreman was arrested Monday, June 13, at Astor Place and Fourth Avenue as he was trying to sell an alleged theatre pass to a man named Isidor Greenberg. For the last three years a bogus speculator has peddled these passes up and down Broadway. Foreman pleaded guilty to the charge and was held in \$500 bail for Special Sessions. The man, who claimed to be a cocaine fiend, would get the theatre ticket envelopes, cut off the blanks and fill them in with the name, number of seats and location.

THE OBER PLAYERS.

Under the auspices of the Dunwoodie Country Club, of Yonkers, the George Ober company of players will present Sheridan's *The Rivals* on the grounds of the club next Thursday. Mr. Ober will appear as Bob Acres. In the company are Adelaide Ober, Wilke Herbst, Bettie Bancroft, Warren Farlan, Howard Sloat, Louis R. Grisael, Leslie Adams, and John Hall. Later in the season the players will perform for the National City Bank Clerks' Association on the Summer-estate of Frank Vanderlip.

PARK CONCERTS BEGIN.

The first of the Summer band concerts took place last Tuesday night at Chelsea Park. There will be a weekly concert on Tuesday night. The first concert in Central Park took place Saturday. Commissioner Stover is in favor of giving two concerts a week, on Saturday and Sunday, in Central Park. The Commissioner is also in favor of free public productions of grand opera, but does not advocate any special preparations.

THE HARRIS BENEFIT.

Henry B. Harris will give his annual benefit for the Hebrew Infant Asylum at the Arverne Pier Theatre July 10. Elsie Ferguson, Maude Raymond, May De Souza, Edmund Breece, Raymond Hitchcock and Bert Williams are among the volunteers.

STAGE RECALLS MARGARET ILLINGTON.

Margaret Illington, the actress, and formerly Mrs. Daniel Frohman, it is rumored, will return to the stage this Fall. She will open in Denver, Colo., as the star of a new play, in August, under the management of Edward Ellsner.

SHIFTING OF THE RIALTO

A Bird's-eye View of the Centres of Theatrical Activity in New York City Since the First Theatre in 1732—Some Noted Old Theatres.

In the lapse of 177 years that marks the interval between the opening of the first playhouse in New York and the opening of the New Theatre last November the theatrical centre has undergone repeated changes. Within the memory of men now living and in their prime, the up-sweep has been more pronounced than in the century and a quarter that preceded their birth. They will tell you that they remember many of the historic old theatres in the downtown region and have seen the Rialto moved from lower Broadway and its radiating arteries to Fourteenth Street, to the environments of Madison Square, Herald Square and Long Acre Square. And when they have reached that, the now all-important hub of theatrical activity, they will start you on an electric car and send you to Columbus Circle, where there are more playhouses and the New Theatre looms into view in close proximity.

And here you are again sent forward, and ride and ride until you stand on the banks of the classic Harlem and discover that you are still within the zone of theatrical activity. At night you may stand on the principal thoroughfares of the Bronx and see the glitter of electric signs to remind you of the amazing expansion of the amusement field since that eventful day in September, 1732, when the first theatre was opened in New York. The place was a building near the junction of Pearl Street and Maiden Lane.

That vicinity remained the Rialto for several generations, gradually shifting northward by way of the Bowery until it reached Fourteenth Street, and Union Square for some time held the center of the stage, so to speak.

The first theatre erected in the Colonies was on the east side of Nassau Street, and was opened Sept. 17, 1753, with the comedy of *The Conscious Lovers* by a company which came from Williamsburg, Va., under the management of William Hallam. This theatre next year was purchased by a society of German Calvinists and converted into a church.

The next theatre built was called David Douglass's Theatre, and stood on Cruger's wharf, extending from Pearl Street into the East River.

The third playhouse to be erected was the John Street Theatre, on the north side of John, a half dozen doors from Broadway. It was opened in December, 1767, with *The Beaux's Stratagem* and John Henry in the cast—the first Sir Peter Teazle in America. General Washington visited this theatre repeatedly, and it remained the leading place of amusement until 1798. The last performance was given in January of that year.

A place of amusement was opened on Greenwich Street in 1795, known as Hickett's Circus. Then came the Park Theatre, situated in Park Row about 200 feet north of Ann Street. It was opened January 29, 1798, with *As You Like It* and two farces.

At this house played the first star ever to visit these shores—George Frederick Cooke, who died here in 1812, and was buried under St. Paul's Church. This house has become historic, and here Louisa Lane (afterward the famous Mrs. John Drew) appeared, June 3, 1828, as Little Pickle, after making her American debut at the Walnut Street Theatre, Philadelphia, Sept. 26, 1827, and playing a short engagement at the Old Bowery Theatre. The house was destroyed by fire Dec. 18, 1848.

Dr. Scudder opened Scudder's American Museum on the south side of Chambers Street in 1810 and on Dec. 27, 1841, the contents were purchased by P. T. Barnum, who removed them to Broadway and Ann Street, where he scored his first success with a "Feejee Mermaid." It became Barnum's Museum and a regular playhouse, where H. J. Conway's version of *Uncle Tom's Cabin* was presented Nov. 7, 1853. It, too, was destroyed by fire, July 13, 1865. Among the still living actors who appeared at the house is J. B. Studley, who played William Tell and other roles.

Castle Garden belongs to the group of early playhouses in lower New York. It was inaugurated as a place of amusement in 1845 by a band of Ethiopian singers.

In May, 1855, it became an emigrant bureau. Another playhouse was opened in 1825 north of Canal Street and known as the Lafayette Theatre, which also was destroyed by fire.

The Bowery Theatre was built on the site of the old tavern and cattle market known as the Bull's Head, then belonging to George Aston. It was opened Oct. 23, 1826, and Edwin Forrest acted *Othello* Nov. 6 of that year. It was burned in 1828, but rebuilt and again destroyed in 1838, but rebuilt the next year by Thomas Hamblin. William E. Burton first appeared here in 1840 and in 1848 gave his name to Palmo's Opera House, which became known as Burton's Chambers Street Theatre.

Perhaps no playhouse in New York is so rich in historic interests as the old Bowery, which is still used as a theatre by Yiddish players. The house was opened as a German theatre and called the Thalia, Sept. 11, 1870, with William Kramer as proprietor, Mathilde Cotrelly as directress and Gustav Amberg business manager. Many of the most noted German actors played here—Irschic, Marie Geistinger, Jenny Stibel, Ludwig Barnay, Mme. Janisch, Adolph Sonenthal and Joseph Kainz. Pauline Hall made her debut here in German opera, *Die Fledermaus*, and Adelaide Ristori made her farewell appearance in America, May 12, 1885, in *Maria Stuart*. Ferdinand Wachtel made his bow to America at this theatre in *Der Freischütz*, and here many of the farces and comedies were first presented in the original from which Augustin Daly made his own repertoire, including *The Private Secretary* and *A Night Off*.

Niblo's Garden was converted from a circus and training ground for race horses, called the Stadium, comprising a portion of the old Bayard farm, corner Broadway and Prince Street. Early in 1828 it became the Columbian Gardens, a place of public amusement, and was leased by William Niblo, and on July 4, 1827, the Sans Souci Theatre came into existence on this spot. It was converted into a free concert hall, and a larger and more perfect theatre being erected, the place was called Niblo's Garden. Here, it is said by T. Allison Brown, in his "History of the New York Stage," the polka was first danced in the metropolis. The dancers were Mary Taylor and H. Wells, and the date was June 17, 1844. It was incidental to a sketch called *Polkamania*.

Among the notable names connected with the history of this house are Rachel, the French tragedienne; Maggie Mitchell, Charlotte Cushman, E. L. Davenport, Jane Coombs, Lucille Western, Jarrett and Palmer presented *The Black Crook* Sept. 12, 1866. One of the principal dancers was Marie Bonfanti. The 475th performance of *The Black Crook* was given Jan. 4, 1868, and it was afterward revived for 102 nights and again for 57 performances. It was again put on in 1878 and ran 120 times. The Lydia Thompson Burlesque Troupe opened here Jan. 30, 1869. George Jones, better known as Count Joannes, appeared here in 1871, as did J. K. Emmett in *Fritz*. The last performance was given by George W. Monroe and his company in *My Aunt Bridget*, March 23, 1895.

A playhouse known as the National Theatre was situated at the southwest corner of Leonard and Church streets and opened as an Italian opera house Nov. 18, 1833. It became a theatre for dramatic performances in 1836, and the Bonapartes often availed themselves of the privilege of sitting in James H. Hackett's private box to see the performances. Here Joseph Jefferson made his first appearance in an acting part when only eight years of age (Sept. 30, 1837), in the role of a pirate. The house was set afire in May, 1841, and reduced to ashes.

The credit of being the most popular place of amusement in New York for a long time is conceded to Mitchell's Olympia Theatre, 442 Broadway, between Howard and Grand streets. It was opened Sept. 13, 1837, and converted into a business house in 1854, but in December, 1854, it was consumed in flames.

Another popular theatre was the Chat-

ham, on the east side of Chatham Square, between Roosevelt and James streets, opened in September, 1839. At this house was seen the first dramatization of *Uncle Tom's Cabin*. Its author was Charles Western Taylor and it was a failure, running only 11 nights. This took place Aug. 23, 1852. George L. Aiken's version was first acted at the Museum, Troy, N. Y., Sept. 27, 1852. Adah Isaacs Menken made her first appearance at this house in June, 1859, in *The Soldier's Daughter*. The house was torn down in October, 1862. A portion of the building still stands and is occupied by a furniture house.

Burton's Chambers Street Theatre was erected at 39 and 41 Chambers Street by Sig. Ferdinando Palmo as an Italian opera house. The venture ruined its promoter and it was leased by Burton, the popular comedian, who opened it July 10, 1848, with John Brougham as stage manager. Burton died in this city, Feb. 7, 1860, aged 58. The value of his property in Hudson Street was estimated at \$30,000. His estate at Glen Cove was worth \$140,000. The theatre, held at a valuation of \$215,000, was rented for a Federal court at \$16,000 a year. The site is now occupied by a building of the American News Company.

The old Broadway Theatre was on the east side of Broadway, between Pearl and Anthony (now Worth), or 326 and 328 Broadway. The opening took place Sept. 27, 1847. The last performance was given Saturday evening, April 2, 1859. The bill was Antony and Cleopatra. All the great actors of the times had appeared here.

The up-town tendency of theatrical life became evident in the location of the Astor Place Opera House, which was opened Nov. 22, 1847, with the opera of Ernani, but it soon failed as a home for Italian opera and passed into the hands of William Niblo. The house never proved a great success and was sold at auction to the Mercantile Library Association June 12, 1850.

It is famous for the Macready riots, May 10, 1849, in which twenty-one were killed, thirty-three wounded and sixty-three were arrested. The house at the time was under the joint management of Niblo and J. H. Hackett, who gave his famous impersonation of Faust in *The Merry Wives of Windsor* the night before the riots. At this house also appeared Gustav V. Brooke, Charlotte Cushman, Adelina Patti, and afterward, when it had been turned into a lyceum, Artemus Ward delivered his humorous lectures here.

Another noted playhouse was Tripler Hall, on the west side of Broadway nearly opposite Bond Street, where Edwin Booth, Marietta Alboni, Lotta, Camilla Urso, Mlle. Rachel, Lucille Western, John Sleeper Clark, F. S. Chamfrou and other famous artists appeared. Its name was changed to the Metropolitan and it was managed for a while by Laura Keane, and here the first performance in New York of *The Octoroon* was given, with Joseph Jefferson as Salem Scudder. In this house, Nov. 30, 1866, Minnie Hauk made her first appearance in grand opera, and Bugumil Dawson, the great German tragedian, appeared at another date. The house fell a victim to the flames March 23, 1867.

Still another famous house was Brougham's Lyceum, Broadway near Broome Street, changed to Wallack's Lyceum, where Mathilda Heron played *Camille* for the first time in New York, Jan. 22, 1857, with E. A. Sothern as Armand. The name was finally changed to the Broadway Theatre in 1865. It was torn down in 1869 to make room for a dry goods house.

The first house to mark the future Rialto, with Union Square for its center, was the present Academy of Music, located on Fourteenth Street and Irving Place, and opened Oct. 2, 1854, as the home of grand opera. The origin of the present Irving Place Theatre was Irving Hall, Fifteenth Street and Irving Place, which began its career with a performance by George Christy's Minstrels, Dec. 20, 1860. The Star Theatre, which was demolished in April, 1901, was originally known as Wallack's Theatre, and was erected in 1831 at the corner of Thirtieth Street and Broadway. Daly's Broadway Theatre stood on the east side of Broadway, opposite Waverley Place, and was opened as a place of amusement in 1865 and demolished in September, 1902, after numerous changes of name. The Fifth Avenue Theatre was opened in 1865. It was situated on Twenty-fourth Street, between Broadway and Sixth Avenue, and was managed by Augustin Daly when destroyed by fire, Jan. 1, 1873. It was rebuilt and became known as the Madison Square Theatre

under Steele Mackaye's management. It was torn down two years ago.

The house now known as the Fourteenth Street Theatre was originally called the Theatre Francaise, and was opened May 26, 1866. Daly's Theatre developed through various stages from Banvard's Museum, opened June 17, 1867. The Grand Opera House was opened Jan. 6, 1868, as Pike's Opera House by Samuel N. Pike, of Cincinnati. The famous Union Square, now a vaudeville house, opened Sept. 11, 1871, and the Bijou was formerly John Morrissey's sporting and drinking saloon. It opened as a variety house Aug. 26, 1878. When Lester Wallack retired from what was afterward the Star Theatre, he opened the present Wallack's, at Thirtieth Street and Broadway, Jan. 4, 1882. The Herald Square developed out of the Colosseum, erected in 1874, and the present Broadway was opened March 3, 1888, with Fanny Davenport in *La Tosca*. The old Lyceum Theatre, on Fourth Avenue, between Twenty-third and Twenty-fourth streets, was opened by Steele Mackaye, April 6, 1885, and torn down March 22, 1902. Its name was continued in the present Lyceum by Daniel Frohman. ASMODEUS.

YALE DRAMATICS.

An excellent production of Shakespeare's *The Taming of the Shrew* was given by the Yale Dramatic Association in New Haven Saturday night. In the cast were: Christopher Sly, E. M. Woolley; Baptista, R. E. Dwyer; Vincentio, J. H. Larus; Lucentio, I. G. Beebe; Petruccio, W. De F. Manice; Katherine, W. C. Bullitt; Bianca, A. M. Hartwell. Other characters were played by D. G. Tomlinson, J. E. Brown, Harold Worthington, G. E. Boyar, Edward Harrah, J. C. Biddle, P. C. Harper, John Alden, Edward Stevens, J. L. Banks, Jr., J. F. Achells, John Chanler, C. V. Hecox, Jr., J. D. Crawford, J. C. Winton, Jr., W. McKee Dunn, J. R. Winterbotham, Jr., H. L. Goff, H. T. Perry, John Alden, F. B. Rives, Robert Driscoll, A. R. Fergusson, Harold Obernauer, M. G. Ely, G. E. Stevens, H. G. Fowner, W. E. Yaggy, M. G. Ely, and George Edward Dimock.

THE EDUCATIONAL PLAYERS.

Forty young people presented Shakespeare's *A Midsummer Night's Dream* at the Morris High School, the Bronx, June 17. In the cast were Grace Bane De Vol as Titania, Mr. Zimberg as Oberon, and Samuel Bergman as Puck. The Educational Players' Association, with Mrs. Emma Sheridan Fry as dramatic director, Mrs. James Duane Livingston as president, and Kate Ogilby as secretary and treasurer, under whose auspices the play was presented, was founded to promote the cause of educational, dramatic and musical expression.

SHAKESPEARE AT WHITE HOUSE.

For the benefit of the Washington children's playgrounds the Coburn Players presented two of Shakespeare's comedies on the lawn of the White House June 17. *Twelfth Night* was presented in the afternoon and *As You Like It* at night. Large audiences were present. Mrs. Taft attended both performances. The President witnessed the evening performance. Mr. and Mrs. Coburn were presented to President and Mrs. Taft, who praised the company and the open air productions.

THE ACTORS' CHURCH ALLIANCE.

The annual church service of the Actors' Church Alliance of America was held in St. Chrysostom's Chapel on Seventh Avenue and Thirty-ninth Street, Sunday night, Rev. Thomas James Lacey, of the Church of the Redeemer, Brooklyn, preached. His sermon was a résumé of the history of the drama, with an exposition of the connection of the theatre with the church. The preacher closed with a tribute to the late Dr. Hill, who was one of the earliest members of the Alliance.

GORDIN MEMORIAL.

Memorial services in honor of the anniversary of the burial of Jacob Gordin, the Yiddish writer and playwright, were held at Cooper Union, New York, Monday evening, June 13, with Louis E. Miller, editor of the *Warheit*, presiding. Mr. Miller announced that a movement has been started to raise by popular subscription a fund for the erection of a bronze bust of Gordin in Seward Park.

ROBERT STODART ON VACATION.

Robert Stodart, the playwright, and Mrs. Stodart sail for Nova Scotia July 1, to be away till Sept. 15. Mr. Stodart will put the smoothing touches on his play of out-of-doors life, *The Woodsman*, which is to have its premiere in Boston this Fall, and will work also on other manuscripts.

THE SEAGOERS.

Fred Kerr, the English actor who appeared this past season in support of Billie Burke in *Mrs. Dot*, sailed on the *Mauritania* June 15 for London. When the *Mauritania* arrived June 11 it brought back to this country Nat Goodwin, George H. Nicol and Mr. and Mrs. Percy G. Williams.

STAGE LIFE IN LONDON

**Several New Plays Have Appeared and Disappeared Recently—
H. B. Irving's Recent Efforts—Lewis Waller in Don Caesar
de Bazan—Other Events at the London Capital.**

(Special Correspondence to The Mirror.)
LONDON, June 11.—In the past fortnight during which circumstances over which, etc., have prevented my having the pleasure



H. B. Irving.

of gossiping to Mirror readers. We have had several new plays and the like—as D. Defoe would say. I say And because some of these new plays and revivals have already disappeared—even as our recent well meaning adviser, your great citizen Roosevelt vanished from our metropolitan midst yesterday in a blaze of Theodorean farewell oratory.

Other of our most recent new theatrical productions that have not already been shelved will be shelved to-night or very soon.

One new play, produced exactly a fortnight ago—and under notice to quit to-night, is Judge Not—an adaptation of the Antoine French play called in that brilliant tongue L'Enquete. This was produced by H. B. Irving at the Queen's Theatre, but despite H. B.'s splendid impersonation of the epileptic examining magistrate, etc., who seeks to sentence an innocent man for the murder he (the Judge) committed while in one of his frenzy fits, this play did not cause our playgoers to enthuse. As a matter of fact it proved too gloomy and gruesome for the present tastes, especially as we are all still suffering from the widespread effects of the recent death of good King Edward the Seventh.

And so, although H. B. Irving supplemented Judge Not by presenting Fechter's version of Robert Macaire and giving a splendid performance of the name part, the box office didn't thrive. Therefore next Monday Mr. Irving will revive The Lyons Mail at the aforesaid Queen's.

Another very interesting new theatrical experiment was Lewis Waller's production at the Lyric (a few doors from the Queen's) of a revised version of Actor Gerald Du Maurier's adaptation of the often-adapted Don Caesar De Bazan. In this character, so long the delight of famous American and English actors, Lewis Waller is seen at his very best and brightest. I have never seen him to such fine varied advantage, always, of course, excepting his magnificent Henry the Fifth and his brilliant Beaucaire.

Don Caesar De Bazan, however, like all theatrical shows—however meritorious—is suffering from the fact that thanks to the still too prevalent Royal mourning, coupled with the vile and stormy weather, the play-going public are staying away from the playhouses in their thousands.

And so, Don Caesar De Bazan will be dropped out of the Lyric bill in a week or two and will be succeeded by a revival of Miss Elizabeth's Prisoner, the chief interest in which is quite American you know.

By the way, I am sorry to find that the aforesaid Waller is not coming to America after all this year. I am sorry because I feel sure that the current fellow-citizens of the late great George Washington would have reveled in L. W.'s bold, bright, breezy, romantic method. But I deprecate pardon!

That unfortunate play (that is, unfortunate on this side), Parasites, namely, Paul Potter's adaptation of La Rabouilleuse, called on your side The Honor of the Family, was speedily shelved at the Globe Theatre, which really joins onto the hereinbefore mentioned Queen's and Lyric in Shaftesbury avenue.

Last Monday, Presenter Frohman, with

and artistically aided and abetted by Violet Vanbrugh, George Healby and Herbert Sleath. The last named is one of the four combiners who have just secured the lease of Bouchier's old theatre, the Garrick. The other three are Joseph Lyons, the eminent and extensive caterer; the said Bouchier and a journalist named Mayer.

The rest of the new theatrical arrangements since last I had the honor of addressing you include Martin Harvey's picturesque revival of Richard the Third, which is going very shine at the Lyceum, and the production of The Dawn of a Tomorrow at the Garrick. This play (with Gertrude Elliott and company) will be transferred next Monday week to the Duke of York where the plucky Frohman's repertory theatre scheme finishes next Saturday after many interesting productions and revivals already described by me.

I may tell you that the remarkable Irish players from the Abbey Street Theatre, Dublin, have again invaded London and are giving a splendid series of Hibernian play revivals at the Court Theatre. That the Blue Bird will presently end its long flight at the Haymarket and will be succeeded by



Copyright London Stereoscopic Co., London.

SIR SQUIRE BANCROFT

Who Celebrated His Seventieth Birthday on May 14 Last.

him Actor-Manager Arthur Bouchier presented another adaptation from the French. This was Glass Houses, "drawn" (the good Gauls say) from Monsieur Paul Hervieu's somewhat sentimental comedy, Connais-Tu?

Glass Houses, although not a great play, is a good one, far better than Parasites in a dramatic sense and certainly less sordid in its trend. Their adaptation of Connais-Tu? reflects great credit on its hitherto unproduced author—or maker—namely Kenneth R. Barnes, who is a journalistic and theatrically minded brother of Violet and Irene Vanbrugh, who are the respective wives of Arthur Bouchier and the present Dick Boucclant and are also daughters of the late Rev. Prebendary Barnes of Exeter Cathedral, down in delightful Devonshire.

Bouchier, who was so good as the elderly soldier in Parasites, is excellent as the ditto warrior in Glass Houses. He is ably

a new play called Priscilla Runs Away, written by the Countess Arnim, author of Elizabeth and Her German Garden that Olga Nethersole and Nat Goodwin have just dropped in. That we are hoping to see your Mr. George Fawcette back here presently in Puddin' Head Wilson and perhaps the Great John Gauthorn and that Herbert Sleath who is concerned with friend Fawcette in these two plays is arranging to produce here Porter Emerson, Browne's play A Fool There Was. GAWAN.

FLOOD AT OBERAMMERGAU

A flood with an accompanying heavy loss of cattle, furniture, etc., but with no loss of human life, visited Oberammergau June 14. The section which included the hotels and the Passion Play did not suffer. Much inconvenience was caused the many visitors to see the Passion Play, who were unable to leave as planned. The postal service was interfered with and the roads and railways were left in bad condition.

THE STOCK COMPANIES.

**The Summer Companies Already Opening—
Notes of Organizations and Players.**

Richard St. Vrain and Violet Barney opened the Fuller Theatre in Kalamazoo, Mich., under the management of Orrin Stair, playing The Charity Ball, followed by The Wife.

Clifford Hyde closed his second season with the Nancy Boyer Stock company, May 28, and is now with the Summer Opera company at Horick's Glen Park, Elmira, N. Y. Mr. Hyde has been re-engaged for Miss Boyer's company for next season.

The Grace Hayward Stock company has settled down for what promises to prove a very successful summer season at the Metropolitan Theatre, Minneapolis. Thus far business has been very satisfactory, despite the adverse weather. Last week the company produced Miss Hayward's own version of St. Elmo, adapted from the popular novel of Augusta Evans Wilson. The Great Divide is the attraction during the current week, and The Man on the Box is to be produced immediately following the appearance of the company in the Moody drama. Manager Gatta has surrounded Miss Hayward with a company in every way worthy of her. The male leads are being played by Albert Morrison, after two years as leading man at the College Theatre, Chicago, and after previous work in a like capacity with the Woodard Stock company, of Kansas City. Frank Denithorne, the heavy, also comes from the Woodard forces. The character man, Joseph Greene, was recently with Where There Is a Will and was with William Courtleigh in The Wolf. Next season he is to have a role of importance in Augustus Thomas' new play, The Member from Ozark. The other men include Frank Tobin, Pete Raymond, and Guy Gagon. Of the women, aside from Miss Hayward, Agnes Bilal, the ingenue, has had considerable experience both in stock and in road productions, as have the character women, Ada Nevill and Mary Hill. The productions are made with care.

Jess B. Fulton, leading man of the Fulton Stock company at the Oliver Theatre, Lincoln, Neb., was ordered to the hospital on account of an injured foot Saturday night, June 4. Chester Wallace was given the part of Monty Brewster in Brewster's Millions Sunday morning, and opened the following night. This is a remarkable feat, as the part covers 104 pages.

The Forbes Stock company opened at Duluth, Minn., on June 13, and was welcomed with open arms. The company includes besides Mr. Forbes: Justina Wayne, Evelyn Watson, Frank Fielder, Julian Noa, Frank Jamieson, Kate Woods Fiske, James Kyrle McCurdy, Harry Fisher, Jack Rose, Norman Wendall, and Russell Shores.

Grace Darling Huntley left Lima, O., June 18, for New York, en route to Hayden Lake, Skowhegan, Me., where she will open a ten weeks' engagement, beginning June 21.

Albert Phillips and Lelia Shaw have joined the Orpheum Stock company, Chestnut Street Theatre, Philadelphia, to play the leads.

Fay Baker, of the Arrive Benton Stock company, who played Topay when Uncle Tom's Cabin was put on at the Park Theatre, Indianapolis, June 9-14, received a number of letters complimenting the excellence of her work. Her performance was notable for the reason that she had never read Mrs. Stowe's book, and up to the time of the performance, at the Park, had never seen the play.

Lelia Shaw joins the Orpheum Stock company, Philadelphia, next week, to play the leading role in Glis. The attraction this week at the Chestnut Street Theatre is Grace Hayward's dramatization of St. Elmo.

William Norton has joined the Elitch-Long Stock company playing Elitch's Garden, Denver, Co. Last week he appeared as James Marsh in the production of The Next of Kin.

A GIRL FROM MY TOWN.

Augusta L. Stevenson's A Girl from My Town, a comedy, was produced at the Grand Opera House, Brooklyn, last Wednesday night. In the cast were Edna May, Cecil and Mrs. Mary Gibbs Spooner. In support of the Spooners were Augustus Phillips, Louise Allen, Hal Clarendon, Philip Leigh, Olive Grove, Richard Purdon, Fannie Louise Carter, Edward F. Nagle, and David Levy.

HUNTLEY WILLIAMS.

G. P. Huntley and Hattie Williams will co-star next year in a translation of Le Bois Sacre (The Sacred Wood), by Dr. Fiers and Calvalet, authors of Love Watches and My Wife. This is as yet but a matter of rumor.

UP AND DOWN BROADWAY.

The new Shubert musical comedy, Up and Down Broadway, with Eddie Foy, Emma Carus, Gussie Hall and a long list of principals and chorus people, will open in Boston June 27.

THE CHEATER.

Louis Mann, in his own adaptation from the German, called The Cheater, will follow De Wolf Hopper at the Lyric, opening June 27.

THE ACTORS' SOCIETY

PRESIDENT WISE CONSIDERS THE PROBLEM OF EQUITABLE CONTRACTS.

Proposition Outlined by Mr. Wise—Ina Brooks Finishes a Very Successful Season in The Great Divide and Returns to New York—Notes



Ina Brooks.

The above picture shows Ina Brooks as Ruth Jordan, the leading role in the Great Divide, the part which she played the past season under the management of Henry Miller. Miss Brooks has been identified with such stars as Blanche Walsh, Annie Russell, Mrs. Lemoine, Katherine Kidder, and Louis James. Miss Brooks will be remembered for the decided impression which she made on Broadway as Titania in the memorable production of A Midsummer Night's Dream, in which Annie Russell opened the Astor Theatre. Miss Brooks appeared with Blanche Walsh in the New York production of The Resurrection, in Salambo and in The Straight Road. With Mrs. Lemoine she appeared in The First Duchess of Marlborough and with Katherine Kidder in A Midsummer Night's Dream, when it was first produced by Wagenhals and Kemper, and in Salambo. Miss Brooks has appeared as leading woman with the Proctor Stock company, Nashville, Tenn., and with Jessie Bonstelle. She comes of a well-known Southern family, "born and raised" in Texas. She is, therefore, naturally a good soprano. She has a cultivated mezzo-soprano voice, which she has used to advantage in numerous engagements.

Marion Sherwood has been playing with the Grace Haywood Stock company in Rockford. Her engagement has been a huge success. On three occasions Miss Haywood took a rest for a week, the result being that Miss Sherwood took her place playing the leading role in The Wolf, The House of A Thousand Candles and the Regeneration to the entire satisfaction of the management and the complete pleasure of the audience. Franklin Ritchie is playing leading business with the Benjamin Stock company in Richmond, Va. This is the ninth week of the company's engagement. It has been doing capacity business, Mr. Ritchie having personally made a great success. He has made many friends in Richmond. He has been entertained by Mr. and Mrs. George Stevens, the president of the Cincinnati and Ohio Railroad, and by Mr. and Mrs. Ben Tallafiero. The Commonwealth and Westmoreland clubs also entertained him. Mr. Ritchie will be remembered as having appeared last season with Samson at the Clifton Theatre under the management of Charles Frohman.

W. D. Stone has discovered that, contrary to universal opinion among actors, an actor, if he is a voter and resident of the city, cannot be excused from jury duty. Mr. Stone has been spending the past two weeks as a juror at the Supreme Court.

The hitherto unsolved problem of equitable contracts is at present the chief subject of consideration of President Thomas A. Wise. He has arranged a plan to secure that blessing. The motto of the society is "Equity" but not a one-sided equity. Some one in a discourse recently remarked: "What we want is equity in favor of the actor." This is not the idea as we understand it. What we want is to obtain a contract which will obviate all the troubles endured by the actor, and at the same time protect the manager against some of the unfair treatment accorded him by the irresponsible actor. The fact that the manager sometimes has cause to complain against the actor makes us have faith in the plan advocated by Mr. Wise—a plan which is fair to all concerned. Following is the proposition as outlined by Mr. Wise to THE MIRROR representative:

"Our plan of action will be to invite a discussion of those interested as soon as possible, and following that, at an opportune moment, to conduct a conference at which three or five of the representative managers, an equal number of representative actors, three well-known dramatists, and a like number of lawyers perfectly conversant with contract methods will be present. Then a contract will be drawn up with the approval of all present. The contract that originates at this conference will be put before the Actors' Society for adoption, and will be presented to the different managers with the hope that each one will adopt it as the official contract of his office. Those who have heard of this proposition have heartily indorsed it." Mr. Wise is to be congratulated for having worked out a method of securing equity for both sides which looks as though it would have no opposition whatever.

SPECULATOR FORFEITS BAIL.

Commissioner William Edwards, of the Street Cleaning Department, was accosted Saturday by Max Weinberg, who offered to sell him seats in the reviewing stand at Madison Square and Fifth Avenue for \$2 apiece. He summoned Patrolman Langdon, of the Adams Street station, Brooklyn, who was doing parade duty near the stand, and ordered him to arrest Weinberg for violation of the corporation ordinance against ticket speculation. Weinberg was locked up in the Tenderloin station, where he was later bailed out in the sum of \$100 by Edward Feltman. Feltman gave the fixtures and tables of his billiard parlor as security for Weinberg's appearance in Jefferson Market Court Sunday. Commissioner Edwards appeared before Magistrate Butts as complainant against Weinberg Sunday morning, but after waiting for more than an hour the prisoner failed to show up, and the Commissioner left the court room. Magistrate Butts ordered the bail forfeited and issued a warrant for Weinberg's arrest.

WILLIAM COLLIER WITH FIELDS?

From the West comes a repetition of the Broadway rumor of a month ago that William Collier will not appear under the management of Charles Frohman next year. During his appearance in San Francisco in A Lucky Star Mr. Collier has been in frequent telegraphic communication with Lew Fields. It is said that negotiations have practically been completed whereby Mr. Fields will assume the management of Collier. The latter's contract with Charles Frohman expires at the end of this season, and, so it is said, it will not be renewed. Mr. Collier admits that he has not yet signed any contract for next year, and that he is in communication with Mr. Fields. Further statement Mr. Collier would not make. As neither the Fields nor the Frohman office would any statement be issued. Mr. Collier next season will appear in a new play called West, by Edgar Selwyn.

VAN STUDDIFORD AGAINST WEBER.

Grace Van Studdiford has filed in Cleveland, O., a \$10,000 counter-suit against Joseph Weber, who is suing her for \$750 for booking her musical comedy, The Golden Buttery. Miss Van Studdiford alleges that booking her in poor territory caused her that much loss.

SPOONERS IN THE COUNTRY.

Edna May Spooner, Mary Gibbs Spooner and Augustus Phillips are visiting Mr. and Mrs. Charles E. Blaney (Ocell Spooner) at their home, Blaney Brook Place, new Canaan, Conn.

LETTER LIST.

Members of the profession are invited to use this Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and unclaimed will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Abbott, Marion, Sadie N. Arenal, Sylvia Anderson, Bennington, Jessie Mildred Beverly, Myra C. Brooks, Gertrude Barrett, Marion J. Benson, Mrs. M. J. Belmonte, Henriette E. Browne, Marie Baxter, Mabel Barrett, Edith B. Black, Calne, Geo., Mrs. J. Carmody, Gertrude Cochran, Ellen Crane, Addie Cummings, Helen Castle, Anna Christoffersen, Mary Omdon, Rachel Crothers, Florence Conventry, Ruth Chatterton, Josephine Carter, Maggie Cline, Annette, Oonstock, Frances Cameron, Frances Constock, May Carlisle, Mabel Clarke, Dickinson, Ladda, Virginia Drew, Luella De Mendis, Emma Davis, Harriet Drew, Lillian Durham, Henry E. Dwyer, Evelyn De Pollart, Elise Dickson, Maida Dwyer, Mrs. C. Edwin Dudley, Virginia Drew, Anna Driver, Eldridge, Florence, Florence Ewing, Alma Earle, Fisher, Mrs. Chas. Dora Ford, Ida Fuller, Elizabeth M. Foster, Marcella Forrest, Beatrice Foster, Marion Fairfax, Ethel Fuller, Mabel Florence, Florence Foster, Ida Fitzhugh, Frances Fairhead, Goldhardt, Marie, Alice Gilmore, Virginia Gill, Louise Goodwin, Marie Grimes, Florence K. Green, Mrs. J. D. Grove, Haines, May, Margaret Hagen, Florence G. Harris, Kate Hart, Marie Hartford, Wanda Howard, Mrs. M. Henry, Edna Hamilton, Wanda Harrington, Grace Hamard, Virginia Harrod, Mrs. C. J. Harris, Kittie Howard, Nina Herbert, Irving, Adelaide, Jeffers, Virginia, Nora Johnson, Klein, Virginia, Eliza, Kirsin, Genevieve Kane, Katharine Kaelred, Virginia Klein, Jo-

WANTS

Rates, 10 words 25c., each additional word 5c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

BERT ROBB—The address and present whereabouts of Bert Robb, a snare drummer and printer wanted. Please write Dispatch, Columbus, Miss.

FOR SALE or lease—High class dramatic comedy sketch for two men and a woman. Exceptional opportunity for clever juvenile. Big timers, investigate. E. H. N. DRAMATIC MIRROR.

FOR SALE—Lithograph Printing, 20,000 sheets, subjects, musical comedy, drama, comedy vaudeville, etc., can be cross lined or used with original titles, great for repertoire or Summer stock companies, one-night stand shows or moving picture theatres. 1 1/2 cent per sheet; all new; never used; have trunks, crates, cuts, scenery, frames, props, etc., at your own price; printing runs from one-half sheets to stands; typewriter, good condition; \$10.00. Address Showman, DRAMATIC MIRROR.

I WANT to buy White Flannel or Serge Suit, size 42; must be very cheap. Louis G. Grant, Waverly, N. Y.

IF you want your legal business promptly handled, after James Foster Milliken (Colonel Milliken) lawyer, of 1506 Broadway, New York, can do it.

LYRICIST would like to hear from good composer. R. J. F., care THE MIRROR.

SERIOUS minded actors of good character desiring of entering the Episcopal ministry are invited to address Rev. Walter E. Bentley, care Muncos.

SNARE DRUMMER—Snare drummer and printer wanted; Bert Robb; please write The Dispatch, Columbus, Miss.

SKETCHES and monologues written to order at reasonable prices. Have several sure hits on hand. Write or call. Hours 12 to 2. A. Hanson, 230 West 4th St., N. Y.

VAUDEVILLIANS! Novel, gingers, successful sketches at reasonable prices. Charles Simons, 430 East 121st Street, New York.

WARNING to repertoire managers and local managers: the titles Harvard Stock Company and Harvard Musical Comedy Company have been duly copyrighted. I will prosecute any manager using either title or local manager allowing copies to be played in his theatre. Theodore Grief, proprietor; main office and scenic studio, 812 South Main St., Dayton, O. John L. High, attorney-at-law.

Sophie Kurrier, Margaret Kayan, Winifred King, Lawrence, Georgia, Marion Little, Louise Langdon, Alice Lloyd, Emilie Leasing, Madeline Lack, Lena, Lorraine, May Leahy, Faye La Mayr, Anna Lord, Marie Leonard, Medley, Lottie, Eleanor Mortimer, Norma Mitchell, George D. Mendum, Lillian Mortimer, Joe Mettelle, Harry Marsh, Agnes Mark, Suzanne Michod, Vera Maynard, Rose Morland, Elmer Mettelle, Helen Mansfield, May Murray, Carrie McCray, Nickerson, Gertrude, Olga Nelson, O'Neill, Faggie, Gene Ormond, P. G. Olney, Marie H. O'Dental, Penstock, Mabel, Maude Parker, Doris Payne, Pauline Perry, Margaret Pitt, Mabel Perry, Emily Price, Natalie Perry, Ledia Powell, Robison, Bertine, Glenda Raymond, Helen Horton, Suzanne Rocamora, Marion Ramond, Nan Ryan, Dallas Romans, Esther Rujaro, Shaker, Phyllis, Maud C. Shaw, Trudy C. Shattuck, Loretta Shaw, Clara Schrader, Margaret Sylvia, Vida C. Sidney, Tennant, Dorthia, Grace Turner, May Temington, Rose Tiffany, Verner, Ruth, May Vokes, Rose Verner, Nita Yacco, Ware, Paula, Justina Wayne, Georgia Woods, Sadie Williams, Josephine Wilfred, Fannie Ward, Evelyn Westbrook, Jane Wolfe, Helen Whitman, Maurice Wood, Billie Ward, Helene Wesley, Mary Wainwright, Margaret Wycheley, Wayne "Sisters."

MEN.

Alexander, Manuel, Geo. S. Archer, Chas. G. Angelen, Fred J. Adams, Chas. D. Ayres, Baker, Frank G., Chas. E. Bloomer, Richard Buhler, Robt. Belle, Joe E. Bernard, John Burtell, Clarence Bennett, Edwin Burke, Percy G. Boninger, Bert Bingham, Yale Borne, Robt. Barton, Harry Barker, Adolph Bowker, Claus Bogel, Jno. Bryce, Dan Boone, Bradley and Hagan, Cameron, Arthur, Geo. W. Callahan, Robt. Cummings, Richard G. Collins, Jim Cooley, Herbert Charles, Sewell Collins, Joe Clayton, Preston Grewe, Harry Carlton, Ed J. Connelly, Will D. Corbett, Geo. Chalmers, C. R. Crollins, B. Carlton, Richard Clarke, Arthur Chatterton, Joe Casack, T. Harry Cox, Edwin Carewe, M. A. Carver, Will M. Chapman, E. G. Clark, Allen Campbell, Dale, Ed, P. de Costa, Harry K. Duffen, Jas. Darling, Monroe G. Douglas, Chas. Deland, Geo. W. Dear, Bert Devore, Robt. F. Downing, J. Wendell Davis, Adrian C. D'Arcy, O. G. Davis, W. C. De Witt, Harry L. Dunkinson, Jack Darlington, Dale Deveraux, Emerson, Gerald, Wm. E. Ely, Louis J. Epstein, Carl Edwards, Ferris, Wm. H., Edmund Forde, Herbert Frank, Joe Frohman, Willy Frey, Robt. Forrest, E. D. Fluke, Robt. W. Fraser, Wilton Farnum, Harry Foreman, Gilbert Fitzgerald, Edwin Fowler, C. H. Fowlk, Gentry, Jas. B., Raymond Gilbert, Frank Gilmore, Jno. Griffith, Geo. Germane, Albert H. Grarbill, Hammond, Lann, Wendell Heighton, Elbert Hubbard, A. C. Henderson, Arthur J. Horvitz, Gale H. Hamilton, Harry C. Huston, Fred J. Hamill, D. H. Haderman, B. W. Hunt, O. Hopper, Francis H. Hook, Isom, Forest, Jefferson, Chas., Sidney I. Jones, McConkey, H. B. E. J. Kelly, Carl Koenig, Henry Kolker, Frank M. Kelley, Pat R. Keating, Alfred G. Krans, Robt. Kane, F. Miller Kent, Lyons, Eddie, R. Lohar, Nicholas Loritz, Jack Laumbert, Ed H. Laurence, Warren D. Lombard, Samuel Lewis, Jas. Lackare, Larry Luwood, J. B. Lawrence, Harry Linton, Joe Lewis, J. B. Lunt, Harry Linson.

BUSINESS DIRECTORY

SCENERY

THE NEW YORK STUDIO

"Scenery of Quality for Theatres."

New supplying scenery and asbestos curtains to more theatres than any other firm in the country.

Office: 1004 Times Building, New York, N. Y.

BOSMAN & LANDIS CO.

Great Scene Painting Studio.

230-232 South Clinton Street, Chicago, Ill. The Largest, Best and Most Thoroughly Equipped Scenic Studio in the United States.

M. ARMBRUSTER & SONS.

Albert E. Armbruster, Emil G. Armbruster, Scenic Artists.

Studio, 240-257 So. Front Street, Columbus, Ohio.

ORRINTON SCENIC CONSTRUCTION CO. Contractors and Builders of Scenery. Telephone, 1890. Chicago. Office and shops, 806-6-10-12 Eleventh Ave., N. Y.

THE O. H. STORY SCENIC CO., INC. (Incorporated in Boston, Mass.) The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

HOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies, Asbestos Curtains, etc. 1200 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, Etc.

CARL A. WUSTL, 40 Union Square, New York, between 10th and 17th Streets. Telephone, STUYVESANT, 1825. Theatrical and Masquerade Costumes.

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO. Cincinnati.—New York Office: 200 Broadway, Times Square. BEST CLASS THEATRICAL AND CIRCUS PRINTING.

MUSICAL

BOSTON MUSIC CO., G. Schirmer, 30 and 32 West St., BOSTON, MASS. (Theatrical Books gratis.) Strings and fittings. Can furnish any piece of sheet music or music book, European or American.

THEATRICAL PROPERTIES

SINGLE STUDIOS, 535 West 20th Street, New York. Theatrical Properties and Stage Accessories. Telephone, 750 Chelsea.

THEATRICAL TRANSFER

NATIONAL THEATRICAL TRANSFER 348 and 348 West 27th St., N. Y. Reverses stored in absolutely fireproof building. Trucks always ready. Low Rates. Phone, 1908 Chelsea. **WELLINGTON WALTON**, HARRY F. SMITH.

HOTEL CARDS

HOTEL REED, CHICAGO, Clark and Lake streets, caters to better class professionals; sixty beautiful steam heated rooms; near twelve theatres; \$4 up weekly; 75c. to \$2 a day.

Moore, Harry, Ezra Matthews, Jas. Malaidy, A. Melnotte, Leslie Morosco, Danny Mann, Cyrus H. Martin, Joe Manning, J. Hartley Manover, Chas. H. Marks, Geo. Martini, Chas. Morrish, Phil Maher, Al. W. Martin, Carlyle Moore, Wm. D. Miles, Al. McLean, Frank McKee, Alexander McFadden, Neil McNeil, Morris McHugh, Bernard J. McWren, Wm. J. McIntire, Jno. McKee, Robt. McBride, H. A. McFadyen, Newman, Jack, Northrup, Bobby Newcomb, Oliver, Guy, J. H. O'Brien, Max Ormby, Parviance, L. J. A. Homer Potts, Edward Pooley, Herman Phillips, Frank V. Perry, Ralph M. Phillips, Francis Powers, J. A. Patten, A. M. Pierce, W. A. Page, Reeves, Al., Wilfred Roger, Sam J. Ryan, Jas. E. Rosen, Walter M. Roles, Wm. Rodstone, F. A. Ramsdell, Edw. J. Rich, Roberts, "The" Sandley, Frank, Willard Simms, Edw. D. Selvin, Herbert, Singler, A. H. Symons, Jack Storier, Lew Sumner, Fred Silcox, Geo. Stacy, Raymond Strath, Jas. A. Smith, W. T. Speth, Ed R. Satter, Harold Satter, Joe Sullivan, Ross Snow, Templer Saxe, Trenton, Clinton A., Milano Tilden, Albert Taylor, Smith Turner, F. O. Thornton, Bert Thomas, S. E. Taylor, J. C. Trinnayre, H. W. Taylor, Villanova, Juan, Geo. Van Auden, Whitaker, J. R. Whittier, Fred H. Ward, Wm. G. Williams, Walter C. Wable, Chas. O. Wallace, H. A. Wickham, J. Albert Walker, Irwin Wright, W. A. White, W. H. Ward, Howard Wall, Al. W. Wallie, Stanhope Whetcroft, Walter B. Woodall, Oulton White, A. C. Winn, Ralph Wordley, E. Walsfeld, Wright and Andros, Young, Jas. Young, Walter and Crocker.

REGISTERED MATTER.

Laura Bea Byrth, Jas. Corte, F. A. Demarest, Clara Paul, Frank Brown, M. B. Moulton, Franklin Whitman, Ernest Francoul, Sidney McCurdy.

THEATRE TOPICS IN CHICAGO

Plans for an Elaborate Opera Season—Illness of an Old Actor—Several New Theatres Projected—Colburn's Chat of Players.

(Special to The Mirror.)

CHICAGO, June 20.—Grand opera plans for next season at the Auditorium are taking shape rapidly. They are being announced by Andreas Dippel, who has arrived here from Europe and met the directors of Chicago's new opera organization of prominent and wealthy citizens associated with members of the Metropolitan opera owners of New York. The first season under the new direction will begin Nov. 1 and continue ten weeks. Performances will be given Mondays, Tuesdays, Wednesdays, Thursdays, and Saturday afternoons. Mr. Dippel engaged forty singers abroad and arranged with the New York and Boston Opera company for an interchange of artists. The star of the Chicago company will be Melba. Other sopranos in the company are Madame Gaski, Jane Osborne-Hannab, Marguerite Sylva, Emma J. Kounietzof, Frances Alda, Lillian Grenville, Carolina White, Alice Zippilli, Mari Roberto, Mabel Rieglemann, Madame Scarfoll, and Madame Severini. Tenors: Dalmores, Bassi, Zerola, John McCormack, Paul Warnery, Daddi, Zucchi, and Venturini. Mezzos: De Cineros, Tina De Angelo, and Madame Glasconia. Baritone: Renaud, Sammarco, Dufranne, and Fossetta. Basses: Nazareno de Angeles, Berardi, Vittorio Arimondi, Glanoli-Galetti, Pompilio Maletesta, and Michelo Samperi. Caruso, Scotti, Slesak, Geradine Farrar, Constantino, Baklanoff, Lydia Likowska, Carmen Melis, Jadiocker, and others are to appear by consent of the affiliated opera companies.

Many Chicagoans will be pleased to know that the Tales of Hoffmann is to be included among the "novelties" to be sung by the grand opera company during the first season under the new management at the Auditorium. Puccini's Girl of the Golden West, Strauss' Salome, Massenet's Thaïs, Juggler of Notre Dame, Debussy's Pelléas and Melisande, and Charpentier's Louise are to be sung.

A few more theatres are being added to the Chicago list, already too long. A large structure which is intended for a neighborhood stock company is being built at Western and Madison. Charles Marvin, who has managed the College, People's, Mariowe, and other stock theatres, is said to have negotiated for the new one, but to have retired gracefully when a rental of \$18,000 a year was asked. Vaudeville theatres seating nearly 1,000 are being built on the North Side, at Wilson Avenue and Evanston, by George Hines, and on the South Side, at Fifty-first and Calumet, the New Willard, by Messrs. Jones, Linick and Schaefer, who have built half a dozen of such theatres in the city.

John W. Blaisdell, who was well known in the '80s as one of the handsomest juvenile leading men that ever appeared on the local stage, is critically ill at his home in this city, 584 Bryant Avenue. He has been greatly weakened by two strokes of paralysis, lately and his age, 72, has made his condition more serious. He has been unable to attend to his duties as a city employee since the first of the year. There are many old residents who well remember Mr. Blaisdell in the company at Hooley's, and especially his Hawkshaw. His dark hair, flashing black eyes, fine complexion and virility made him a conspicuous figure off as well as on the stage.

Some admirer of William Morris, upon hearing of his marriage to Mabel Mordaunt, of the company that is supporting him in his newest production, My Cinderella Girl, at the Whitney, appeared in a balcony box with a bag of rice. At an opportune moment the bag set sail from the box and descended on the newly wedded star's nose. As intended, the contact burst the bag and let the rice fall over Mr. Morris and the floor. The bridegroom smiled appreciatively and the play went on.

Madame Le Brun, of the Le Brun Grand Opera Trio, and Fritz Huttman, the tenor, have returned after a grand opera tour through the Southwest and Pacific Coast States.

The run of Billy at the Cort, with Sidney Drew, may end with this week. The weather has been hot enough, continuously, to close almost any run.

Manager E. J. Sullivan, of the Stude-

baker, will join the managerial staff for the Sarah Bernhardt tour for next season. He will go to Paris about Oct. 1 in preparation for that event. The tour will open in Chicago, as Bernhardt's previous tour did, but at the Studebaker this time instead of the Grand Opera House.

W. F. Mann has secured The Broken Idol from B. C. Whitney and will send it on tour next season.

In the cast of The Girl in the Kimono, which will be produced at the Ziegfeld June 25, are Dorothy Maynard, Sara Marion, Camille D'Arcy, Dale Fuller, Marguerite Hall, Arline Bolling, Carlton King, Arthur S. Hull, Louis Kelo, Don McMillan, Carl Winterhoff, and George Averill. Harold Attridge and Phil Schwartz are writing the lyrics and music. Helen Bagg, of this city, is the author.

Manager Samuel Lederer, of the Olympic, will go to Europe soon to visit his father, who lives in Prague.

A new play entitled The Guest, by Harry S. Sheldon, is under consideration by Harry Frazee and George Lederer for some time in August.

The Girl and the Doctor, before being seen at The Cort, will be played at Grand Rapids, South Bend, Bloomington and Peoria, beginning Aug. 22 at the first named city. The opening at The Cort is set for Sept. 4. Victor Moore will be the star.

Frank Sheridan, of Capt. Williams fame in Paid in Full, is at the American Music Hall this week in a playlet called The Derrilet.

John W. Ransome in a snowy white cut-away suit was a conspicuous figure on the Majestic bill last week. He gave a monologue with songs and left waves of applause in his wake.

Kathleen Clifford got on exceedingly well in her gilded English youth impersonations at the Majestic. They were all clever and popular.

Gus Schike's Bama Bama Girls, a musical farce with Harry Watson, proved interesting, and Harry Atkinson's imitations of musical instruments won him great applause at the Majestic. Elita Proctor Otis in Mrs. Bunner's Run, by William Cary Duncan, again found unusual favor with the Majestic audiences and seemed to be rivaling Mrs. Peckham's Carouse for perennial welcome. Harry Burkhardt was capital as Bunner. Blanch Duffield sang "Arline" delightfully in The Bohemian Girl at McVicker's last week and added interest with her beauty. But, alas! for her acting. Joseph Sheehan frequently aroused applause with his singing of the beautiful songs of Thaddeus. John Dunsmuir, who has steadily increased in popularity during the opera season at McVicker's, was in high favor as Devilshoof. He is aided by a rich voice, which he uses well, and good comedy intuitions. Harry Luckstone sang Arnhem and acted the part exceptionally well. In the company were Charles W. Meyer as Florestin, James Murray as captain of the guard, Marian Walker as Buda and Ethel du Pre Houston as the gypsy queen. Hans Linne conducted. The production was directed by Edward P. Temple.

The bills this week: Colonial, Madame Sherry; McVicker's, The Mikado; Cort, Billy; Whitney, Wm. Morris in My Cinderella Girl; Garrick, Mary Mannering in A Man's World; Lyric, Lottery Man; Princess, Baby Mine, with Margerite Clark and Otis Harlan; Olympic, Fortune Hunter.

OTIS COLBURN.

NEW MANAGEMENT FOR KOLB AND DILL

The company of Kolb and Dill disbanded June 4. Next season C. M. Kolb and Mr. Dill will not appear under the management of M. A. Magner. In forming the Kolb and Dill combination M. A. Magner of Los Angeles invested the heaviest sum of the three. Kolb and Dill were each to receive equal salaries and a certain percentage of the profits. Magner was to receive a sum in proportion to his investment. Kolb and Magner had a disagreement and Kolb gave notice of his intention to withdraw from the combination unless a new manager was secured. First Dill sided with Magner, but the team has been saved by the withdrawal of Magner with his capital and profits.

NEW YORK THEATRES.

NEW YORK THEATRES OR ATTRACTIONS UNDER THE DIRECTION OF
SAM S. & LEE SHUBERT, INC.

Low Fields' **HERALD SQUARE** B'way & 30th
Telephone, 3455 Murray Hill. Evgs. 8:15
MATINEE SATURDAY, 2:15
LEW FIELDS PRESENTS

Marie Dressler

In a Musical Comedy entitled

TILLIE'S NIGHTMARE

LYRIC 420 St. W. of B'way. Evgs. 8:20
Mats. Wed. & Sat. Tel. 9218 Bryant. Wed. Mat. best seats, \$1.50

DE WOLF HOPPER

In the Song Comedy

A MATINEE IDOL

with LOUISE DRESSER

NEW YORK THEATRES.

BROADWAY Theatre, B'way & 41 St.
Tel. 101 Bryant.
Evgs. 8:15; Matinee, Saturday, 2:15.

LEW FIELDS
Presents His Latest Mammoth Musical Production with an All-Star Cast.

THE SUMMER WIDOWERS

With
LEW FIELDS and IRENE FRANKLIN

CASINO Broadway and 30th Street.
Tel. 3046 Murray Hill. Evgs. 8:15
Matinee Saturdays Only, 2:15.

ENGAGEMENT EXTENDED UNTIL
SATURDAY EVENING, JULY 9TH.

SHUBERT-BRADY All-Star Revival of
THE MIKADO

Frital Schaff Jefferson de Angello
Josephine Jacoby Andrew Mack
Christie McDonald William Froette
Christine Nelson William Donahoe
Arthur Cunningham

DEATH OF HENRY NEVILLE.

Well-Known English Actor Who Visited American in the Sudan.

A London cable message under date of June 19 announces the death in that city of Henry Neville, a well-known English actor, who became known in the United States as the principal actor in The Sudan, which he had played for nearly three years in England previous to his American visit.

Mr. Neville was born at Manchester June 20, 1837, the son of John Gritside Neville, a popular London actor, known as handsome Jack. His ancestors on both sides were military men, and he was intended for a military career, but his father's disastrous financial affairs turned him to the stage. He first appeared as an infant in Pizarro with his father, and subsequently as a lad, in Cruikshank's sensational play, Gin and Water. His first venture in theatricals was attended with many disappointments, and for a while he worked as a compositor while appearing on the stage in afternoon and evening performances. After playing in stock in Ireland and Liverpool, he appeared in London in The Irish Heiress in 1860, and in 1863 created the role of Bob Brierly in Ticket-of-Leave-Man, which he played more than 2,000 times.

He took the management of the London Olympic in 1873 and produced there The Two Orphans and Clancarty. After six years he gave up the management, and appeared as Charles Surface in The School for Scandal and Captain Absolute in The Rivals and in other standard comedies, played at the Vaudeville for over 500 nights. He then acted in Human Hearts (The Sudan) at Drury Lane, and from 1900 on filled the principal roles in The Prodigal Son, The Bondman and other new productions, and that of Colonel Fitzgerald in Sweet Kitty Bellairs at the Haymarket in 1907.

Aside from his activity as an actor and manager, he wrote plays, including Her First Appearance, Her First and Last Benefit, The Yellow Passport, The Violin Maker, The Duke's Device, and with William Terriss, The Great Metropolis. He was also the author of several essays, including "The Stage, Its Past and Present, in Relation to Fine Art," and "Gesture."

Mr. Neville had a genius for painting, and for some time tenanted a beautiful and artistic home in Haverstock Hill, one of London's north suburbs. For a long time he conducted a popular school of acting, known as the Neville Dramatic Studio.

AT MOUNT CLEMENS.

C. W. Young writes: "The following theatrical people are at Mt. Clemens, Mich., for rest and baths, and from the many hundreds of letters we are receiving from friends this will be the largest Summer ever known here. George J. Appleton, Wilson S. Rosa, Sam Lee, Teddy Leary, William Kibble and wife, Bert G. Clark, Muck Weber, David Schubert, Blanche Martin, Max Reynolds, Charley Potts, of the Potts Brothers; Willie Drew and Frank Farrell. All are having a fine time.

GAITY Theatre, 46th St. & B'way. Evgs. 8:15 sharp; Mats. Wed. & Sat. 2:15.
COHAN & HARRIS present

SEASON
OLD
SUCCESS
WITH'S
—THE—
FORTUNE HUNTER
with JOHN BARRYMORE

NEW AMSTERDAM Theatre, 42d St.
West of B'way
Evgs. 8:15. Wed. and Sat. Mats.
(Wed. Mat. Best Seats \$1.50)

FREDERIC THOMPSON presents
GIRLIE'S
60 OF THEM
NONE OF THEM TWENTY.
NONE OF THEM MARRIED.
A Musical Satire of the Dramatic Game.
with JOSEPH CATTWORTH
and MAUD RAYMOND
Book by George V. Hobart. Lyrics by Harry Williams. Music by Edgar Van Alstyne.

LA RUE VERSUS HOBART.

Grace La Rue won her suit for \$250 and costs against George V. Hobart in the Second Municipal Court of Brooklyn, June 18. Miss La Rue alleged that she engaged Mr. Hobart to write her a vaudeville sketch called The Other Prima Donna, for which she agreed to pay \$500, paying \$250 on account, and that the sketch had never been delivered. She sought to recover the amount paid. Hobart contended that he was unable to finish the sketch because he could not get into communication with Miss La Rue about certain details. The court awarded Miss La Rue \$316.90, which includes the sum, interest and costs.

ARRIVAL OF ALBERT SPALDING.

Albert Spalding, the American violinist, arrived last Tuesday from Europe on the Kronprinzessin Cecilie. Mr. Spalding, who has just completed a triumphant tour of the Continent, was accompanied by Mrs. J. Walter Spalding, J. Walter Spalding and Mrs. Boardman. One of the delightful features of the passage of the Kronprinzessin Cecilie was the concert at which Mr. Spalding performed, accompanied by his mother. Mr. Spalding will spend the Summer at Monmouth Beach, and return in the fall to fill his European engagements for the season of 1910-1911.

ANDERSON-ZIEGLER PARTNERSHIP.

Max C. Anderson and Henry M. Ziegler have filed articles of incorporation at Columbus, O., for the firm to be known as the Park Theatre Company, with a nominal capital of \$10,000. The company will control the Park Theatre in Indianapolis, O.; Walnut Street Theatre in Cincinnati, National Theatre in Dayton, and High Street Theatre in Columbus.

SUMMER AMUSEMENT IN BOSTON

A Season of Opera Begun at the Castle Square—A New Stock Company—Henry Jewett at Golf—Benton's Theatre Chat.

(Special to The Mirror.)

Boston, June 20.—This was the night of interesting events in midsummer theatricals in Boston, and two interesting occasions were the feature. All the music lovers turned out to the Castle Square when the Summer opera company began its Summer season under the most favorable of auspices. It has been left with a complete monopoly of the musical field in Boston, since the Aborn forces at the Back Bay Opera House ended their stay with their third comic opera production, and all the other attractions in town are to be of a domestic nature until the first of August. It was a happy thought to select The Mikado as the opening bill, for this has always been a prime favorite, and the present production will rank with the best ever seen at this house. The organization proved to be well chosen in every way. Donald Meek, a member of the domestic stock company, taking the comedy honors by his work as Ko Ko. Ethel Balch, the prima donna, instantly became a favorite by her excellent singing and capable acting. Harry Davies, who has been here in former opera companies had a hearty welcome back, as did Vera Roberts, who had been here before, and was a dramatic Katisha. The production was elaborate, and was not a case where Madame Butterfly settings served for Mikado environment.

There was also a dramatic novelty in the shape of the opening of Lindsay Morison's new stock company at the American Music Hall. The house was only dark a week after the end of its vaudeville season at popular prices, and now it has reopened most auspiciously with the presentation of St. Elmo. The dramatization is a different one from the version seen in town for four weeks during the Winter, but the version is a good one, and proved effective in every way. The chief feature in the cast was the return to town of Wilson Melrose, who was formerly such a favorite at the Boston. Rosalind Coughlan, the leading lady, had many more chances than she did in The Traveling Salesman, and Mary Sanders, Rose Morison, Katherine Clinton, and other favorites from earlier stock companies, were well received under Mr. Morison's regime. The Christian will be the second play to be revived for the Summer.

Charlotte Hunt makes an interesting change of bill with her stock company at the Majestic and jumps from Shakespeare to Dion Boucicault with the greatest of facility. It has been a long time since The Colleen Bawn has been given an adequate presentation upon the Boston stage, and for that reason there is a special interest in the revival. She plays the part of Elly O'Connor with capital effect, and the full strength of the company was enlisted in the Irish characters. A version of The Little Minister is now in preparation.

Although The Man from Home is now in the twenty-fifth week of its stay at the Park, the business for the past week was the largest of the month, and at several performances it was a case of completely selling out the house, which is something remarkable for a piece that has been here for six months. William Hodge will certainly play into July.

Another attraction that will continue into the hot weather is The Girl in the Taxi at the Tremont, which has reached its seventh week with big business all the time. The fact that it is the only piece in its special line in town is largely responsible for the long continued run of favor, but the company is one of the best, and Carter de Haven and all the other players make the best of every opportunity.

Lillian Lawrence gives the vaudeville bill at Keith's a touch of genuine dramatic interest, for she was always so well liked when she was here as leading lady with the original stock company at the Castle Square. The length of Francis Wilson's engagement in New York has kept her out of Boston all the season, and now she has a desire to be here in A Reno Divorce, a capital little play by Louise Clossen Hale. E. Soldene Powell is one of the best of the players in her support.

Last week's weather was not propitious for the opening bill at the Airdome at the American League Baseball Grounds, for rain in lavish quantities on several occa-

sions interfered. A second bill with excellent features makes thing look brighter for success, for all Boston is interested in the innovation, which is the only genuine one of the Summer season.

The Medford Boulevard reopened for the Summer to-night and gave a vaudeville bill consisting of Torelli's dog and pony circus, Hanley and Jarvis, Howard Brothers, Morton, West and Morton and the Hortons. Paragon, Norumbega and Lexington parks and Wonderland give changes of bills for the open air audiences.

The Colonial will be the first of the regular houses to reopen, for Charles Marks has arranged to bring Three Million Dollars there Aug. 1, after it has had its try-out at Atlantic City for a week. In the cast will be Juliet T. Louis A. Simons, May Boley, and Mark Smith. Mr. Marks has been here before with Richard Carle's various productions, so that he is an old friend.

Edwin Mordant and Grace Atwell did not have a long Summer visit with their Boston relatives, for they left to join a new stock company at Binghamton, N. Y., taking the principal characters there.

Henry Jewett was one of the golf players in the opening day of the amateur State championship at Brae Burn last week. He started off in the first pair of the opening day so as to get around and catch the matinee of The Man from Home, at the Park. Mr. Jewett is a member of Brae Burn and plays there quite a little during his Boston stay.

B. F. Keith turned over his theatre to the newsboys for the morning of Bunker Hill Day, and they had a gala occasion, with addresses and vaudeville features to please them.

An interesting wedding to Boston people took place in Detroit last week, when Walter Lewis Smith married Florence Marie Burns, of that city. The groom was at one time on the stage as Walter Lewis, winning success as a young player. He was the son of the late Horace Lewis, long at the Castle Square, and Portia Albee, formerly of the Boston Museum. His sister, Mrs. Playfair (Harriet Smith), came in from Vancouver, B. C., to join the family party.

At the meeting of the Archdiocesan Federation of Catholic Societies in the Cathedral of the Holy Cross last week, action was taken approving Mayor Fitzgerald's attitude on theatrical posters. Two of the three bills introduced in the Legislature at the request of the Federation were passed. One prohibits children under 14 from attending theatrical performances during school hours or after dark, unless accompanied by an adult, and the other imposes a fine on promoters of indecent theatrical productions.

JAY BENTON.

SEATTLE.

Praise for Russell-Drew Stock Company—Raymond Whitaker as Michael Strogoff.

The week ending June 15, from a dramatic standpoint, was one of the dulllest in the period covered by the last three years. Both the Moore and the Alhambra were dark. The Grand was also dark, June 5, 8 and 11; local, June 9-10. In consequence the attendance at the Seattle and the Lolo was larger than usual.

Ronita in Fascinating Flora, June 12-18, will be the attraction at the Moore; and at the Grand, The White Squaw, June 12-18. The Russell and Drew Stock company, under the direction of R. E. French, gave a good presentation of Why Girls Leave Home, June 5-11, before large audiences, which showed their appreciation by frequent applause. Jane Tyrrel as leading woman showed her skill and ability to good advantage. Sydney Payne and Claire Sinclair in the heavy roles were very effective. True Boardman, Anita Allen, Charles Conners, Edward Kellie, George B. Berrell and others contributed to the success of the performances. In Wyoming, June 12-18, at the Lolo the attraction was Michael Strogoff, June 5-11, which was presented in an interesting manner, with Raymond Whitaker in the title role, who gave a good portrayal of the part. William Morris in the heavy role was strong and effective, as usual. F. C. Huebner as the Czar of Russia invested the part with becoming dignity. Robert Webb Lawrence as an English correspondent made the most of the part. In the cast were Allen May, Pinkie Mullally, Margaret Nugent, Lillian Griffith, Norval MacGregor and others, who rendered efficient support. The Octroon June 12-18.

BENJAMIN F. MANSHEVY.

SALT LAKE CITY.

Margaret Anglin and Her Excellent Company Pleased—New Play by Willard Mack.

Margaret Anglin and her excellent company at the Salt Lake Theatre, June 13-15, presented Helena Richie to audiences which, while not large, were interested and critical, and who saw the company carry this lugubrious problem play through its various ramifications without a fault or slip of any kind. Seldom have we seen a better balanced company or one who entered into the spirit of the play with more intense desire. The boy, Raymond Hackett, was unusually clear and distinct in voice, without the usual childish pitch. John H. Cranford was an ideal curate who "does not preach everything he knows." Eugene Ormonde was as ever the polished gentleman, and in the costume of 1880 was good to look at. Halbert Brown as the detestable old man was artistic and drastic. Miss Anglin was sweet and delightful, and well illustrated the psychic phenomenon that human beings love those persons most intensely who are themselves most intense, whether it be as great generals or great lovers—that it is the touch of earthiness in human nature which draws human beings together and lets the spiritual minded float away to the land of dreams and white winged angels. David Kessler, 21, Mrs. Fluke, 24-25.

At the Orpheum the Mack-Leone Stock company presented Cameo Kirby entire week of June 5 to good business. Next week a new play written by Willard Mack entitled God's Country will be presented.

The Colonial and Daniels' Theatre both dark week of 12. Colonial opens 20 with a season of independent bookings. Daniels' opens 19 with the Curtis Opera company in The Jolly Widow.

The death of Judge Jonathan C. Hoyle, father of the playwright, Edwin Milton Hoyle, brought him and his brother, Dr. Hoyle, of New York, to this city last week to attend the funeral services. Judge Hoyle was a man of the highest intelligence as a jurist and writer, and was respected and loved by all classes here. Although he never leaned toward Mormonism, his high sense of honor always prompted him to defend the sturdy and industrious men and women who built the Utah towns and cities, and in fact to deal justly with all people. He was buried with the most profound honors. A strange coincidence is noted in connection with his death in the fact that four days later, at the same hour of the day and of the same disease, his brother, Milton F. Hoyle, of Lexington, Ky., died. Judge Hoyle being 82 years of age and Milton being 80. The two are survived by a sister of 86 years. A reception was recently given to Mr. and Mrs. John P. Meakin, who are to make New York their future home. Mr. Meakin is a lecturer and entertainer in general and fraternalist in particular, and although Salt Lake has been his home, a great deal of his time has been spent in working with and for fraternal brotherhoods in the East and West. Mr. Meakin is held in the highest esteem by those who have known him all his life, and he leaves Utah with the best wishes of the entire community.

C. E. JOHNSON.

DETROIT.

Norman Hackett in The Outpost Aroused Interest—Bills of the Week.

The perfect system of fan ventilation made the Temple Theatre the coolest place in Detroit during the hot spell. Considerable local interest was manifest June 13-19 owing to the appearance of Norman Hackett, of the Detroit actors' colony, in Captain James J. Archibald's soldier sketch, The Outpost. Mr. Hackett drew a conscientious picture of Jeff, the cavalryman, and was ably assisted in presenting the sketch by Robert Stowe Gill, whose work showed unusual subtlety. Julia Frary, late prima donna with Frank Daniels, was unquestionably the real headliner of the week's bill. Others contributing were Juggling De Lisle, Work and Ower, Flanagan and Edwards, Billy Gould, Elizabeth Brice and Charles King and the Charles Ahearn troupe.

At the Garrick, 21-22, the New Theatre co. will give performances of The School for Scandal, The Nigger and Sister Beatrice.

The Vaughan Glasser co. presented The Road to Yesterday at the Lyceum, 12-18, and Cameo Kirby is underlined for next week.

Broadway Belles were seen at the Avenue, 12-18, featuring Louie Dacre. Miles Theatre offered an unusually interesting bill, 12-18, and is making a place for itself as Detroit's newest theatre.

Lyman Howe and his interesting pictures are attracting fair crowds to the Detroit Opera House. Abe Davis, of the far extensive tour abroad, Mr. Davis has held the position of property man at the Detroit for some fifteen years and has earned the extended rest.

ELYS A. MASON.

DENVER.

A Week of Good Business Recorded Here—Interest in Work of Eugene Ormonde.

Margaret Anglin in The Awakening of Helena Richie drew large crowds to the Broadway 6-12. The engagement was of two-fold interest to local playgoers, owing to Miss Anglin's popularity here and the fact that her co. included Eugene Ormonde, a well-known Denver actor. Mrs. Fluke in The Pillars of Society and Becky Sharp 13, 19.

The Marriage of Kitty at Elitch's played to fine houses throughout the week of 8-12. The Next of Kin 13-19. The Girl from Paris pleased large audiences at the Casino 5-11. The Belle of New York 12-18.

Lyman H. Howe's Travel Festival is winning much popularity at the Tabor.

MARY ALKIRE BELL.

PORTLAND, ORE.

Iselta Jewel Drew Capacity Despite Competition—Big Advances Sale for Maude Adams.

Iselta Jewel, former leading woman with Baker Stock company, returned after a season with Otis Skinner on the road, opening at the Baker, June 5, in Zangwill's Merely Mary Ann. Her nightly reception was proof positive of her immense popularity in this city, and despite the counter attraction of the great annual Rose Festival, which occupied the entire week, with parades and out of door attractions innumerable, the Baker was packed to the doors at nearly every performance, and hundreds were turned away several evenings. Daily matinees were given in order to accommodate the demand for seats. The week was one continual triumph both for Miss Jewel and for Franklyn Underwood in the role of Lancelot, as well as Lillian Andrews who played Mrs. Leadbetter, John Sherman, Dan Bruce, Frances Slosson, Margo Duffet and Benjamin Horning. Starting 12 the Baker Stock company will appear in Sapho, but on Monday, Tuesday and Wednesday evenings will lay off while the house is occupied by Maude Adams in What Every Woman Knows.

The seats for Maude Adams' engagement went on sale at a separate box office in the Baker Friday morning, and about fifty people sat up all night in line. A line of about a hundred remained the entire day buying seats and late into the night. It looks as though Maude Adams would play to capacity at every performance.

Following Sapho, 19, Baker Stock company will appear in My Wife.

The Armstrong Musical company appeared at the Lyric for the week in a musical burlesque entitled The Sole Kiss, and business was excellent for the entire week. In Gay Paree, 13. JOHN F. LOGAN.

NEWARK.

The Mikado by Aborn Opera Company—Fair Attendance Despite Cool Weather.

The Mikado was presented by the Aborn Opera co. at the Olympic Park 13-19. Robert Lett reappeared as Ko-Ko, the role with which he was identified last season. Huntington May, as Pooch Bah, scored; his excellent singing made his performance very satisfying. Charles Arling as Pish-Tush was fair. John R. Phillips (who is an East Orange boy) was in line voice, sang and acted Nanki-Poo far better than last year. He presents a pleasing figure and gave a spirited performance. The three little maids were Violet Colby, Florence Rother and Carrie Reynolds and were well received. Hattie Arnold as Katisha, who has played the part so often was just as good as ever. The chorus deserve much credit for their work. Mille, Modiste 20-26. It is needless to say that the cool weather had much to do with the attendance, yet, considering the drawback, good sized audiences at every performance.

Natiello's band drew fair sized audiences at Electric Park. Manager Dunlap has provided many other attractions such as Charles A. Higney, Frobel and Ruggie and Miss Thoma.

The Little Arcade Theatre is still crowding them in. Fred Owen's maneuverings with his big dirigible is attracting the patrons of Hill-side Park. His flying trip over New York and landing in a tree top in Brooklyn has brought him before the public and he is now planning a trip from Paterson to Elizabeth. GEORGE S. APPLIGATE.

ST. LOUIS.

New Theatre Company Drew Well—Amelia Bingham Bids Farewell—Other Attractions.

The New Theatre company concluded a week of average good business at the Garrick by a fine presentation of The Winter's Tale, Sister Beatrice, and Don, 18.

The bill at the Delmar was The Rich Mr. Hoggensheimer, which drew well, and A Runaway Girl is scheduled for 19.

At the New Columbia an attractive vaudeville offering included La Petite Grosse and Mlle. Corio and company in pantomime.

Amelia Bingham celebrated her farewell week at the Suburban 18 in An American Widow, and Charlotte Walker opened 20 in Paid in Full.

Forest Park Highlands and West End Heights parks are both doing well now that the weather is more seasonable.

Eyes Exposed to Artificial Light

Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

GEORGE

LYDECKER

Engaged for Charles Marks' Production,

"\$3,000,000"

SUMMER IN PHILADELPHIA

And the Stage Throng Has Gone to the Seashore, Where Minor Theatrical Business People Secure Other Engagements—Minor Events and Gossip of the Future.

(Special to The Mirror.)

PHILADELPHIA, June 20.—One of the most tiresome things to attempt is to undertake to write something about nothing. That is what THE MIRROR's correspondent in Philadelphia is called to do after the close of the regular theatrical season here. True, we have our parks, hippodromes and combination theatres, but there is so much "sameness" about the character of their news. You give the current week's bill and that is the end of it. For real, live news we have to jump to Atlantic City or some other such resort popular with professionals. You can pick up more news there in a day than you can in this city in a month—I mean theatrical news, of course. Even the ushers, the assistant treasurers, etc., have already deserted the city. Some of them have become bellboys for the Summer; others are in the checkrooms of prominent hotels, while not a few succeed in getting behind the cashier's desk. But they are all down "at the shore," and "we had a great time during our vacation," they will tell you after they get back to the city for next season's opening. But in the meantime the poor correspondent digs, digs, digs, and after he has finished his letter he wonders what he has written about.

I intimated in my letter last week that some important changes were shortly to occur among the Orpheum Players at the Chestnut Street Theatre. One has already been announced, very quietly, it is true, but it begins at the top. Albert Phillips on June 20 succeeds Wilson Melrose as leading man. I understand the changes to be made do not end here. It may be regarded as an open question whether these changes are always profitable in a stock company. Certain actors and actresses endeavor themselves to a theatre's clientele and it is resented when this or that favorite is removed. William Ingersoll was one of the most popular leading men who ever appeared in Philadelphia. His displacement by Mr. Melrose was not to the liking of the Orpheum Players' clientele, and they displayed their loyalty to him when a few months ago he appeared with Eugene Blair at the Girard in a two weeks' engagement. His was a reception rarely accorded an actor in this city, and it came from regular patrons of the Chestnut Street Theatre. Theatrical managers ought to know, of course, what is best for their companies and their patrons. But it is difficult to replace a favorite once he is firmly established. John L. Sullivan is still the idol of the American pugilistic world.

Three Million Dollars is the name of one of the new musical "shows" that will be given to the public next season. It is booked for Philadelphia, but will have its premiere at Atlantic City some time next month. The producer is Charles Marks, who had a hand in the production of The Tenderfoot, Mary's Lamb, The Spring Chicken and other musical offerings.

Letters received by friends in this city state that Anna Chandler, a Philadelphia girl, has "made good" in the London music halls with her songs and imitations.

The New York Idea, a four-act society comedy by Langdon Mitchell, satirizing the prevalence of divorce among the "400" of the metropolis, was very creditably presented by the Orpheum Players at the Chestnut Street Theatre last week. Mrs. Pike starred with great success in the play several years ago. Mr. and Mrs. John Karslake were ably portrayed in the Orpheum production by Wilson Melrose and Marion Barney, respectively. The other characters were admirably cast. George D. Parker was excellent as Sir Wilfrid Gates-Darby, as were Peter Lang and Edwin Middleton as Judge Phillimore and the Rev. Matthew Phillimore, respectively. Leah Winslow as Mrs. Vida Phillimore shared the feminine honors with Miss Barney. This week, by request, St. Elmo, with Albert Phillips as St. Elmo Murry.

Some of the early attractions booked for the Chestnut Street Theatre are Clyde Fitch's Girls, next week, and Forget-Me-Not, week of July 4.

During a quarrel in a theatrical boarding house John Anderson, 35 years old, was stabbed in the back by his wife, Elsie, aged 28 years. The latter was held in \$1,000 bail to await the outcome of the injuries

she inflicted. It is believed Anderson will recover.

There was an "extra added attraction" to the bill at the "Big Hip" Saturday night, when Mary Gallagher and William Snyder were married in a cage full of lions, the animals being under the domination of Colonel Boone. The service was performed by Magistrate Joseph Call.

The Theodore Thomas Orchestra, Frederick A. Stock, conductor, began a three weeks' engagement at Willow Grove Park yesterday. As the day was a beautiful one, after a week of most unsettled weather, thousands visited the park and enjoyed some excellent music. JAMES D. SLADE.

CINCINNATI.

Opera Season Opens at Chester Park—Park Stock Company at the Lagoon.

CINCINNATI, June 20.—This will witness a good week at Chester Park. The Team Owners' Association had a rousing meeting to-day (20). The German Pioneer Association have charge of next Thursday, and Stamina Republican League will be the host of many thousands Saturday. The vaudeville bill is headed by Charles Innes and Maud Ryan, who made a big hit at Chester last season. Cook and Rother, athletic boy and girl, are popular, while Arcola and company will feature The Girl in Gold.

The Chester Park opera season opened last night with A Chinese Honeymoon. The company is far superior to organizations of past years, and includes such well known people as Elgie Bowen, the star of the company, Tom Luce, playing leads opposite Miss Bowen; Fanny Simpson, Nella Brown, Lillian Reed, Frank Rushworth and others. The Orpheum Theatre roof garden opened last Saturday night. This gives to Cincinnati the first entertainment place of its kind outside of New York.

The Park Stock company is presenting Raffles at the Lagoon Theatre this week, with Herschel Mayall in the title role. Edna Ellsmere is cast as Gwendoline Doran and Phil D. Quinn as Harry Manders. They are ably supported by Helen Reaume, Arthur Warren and George Hanna.

Manager Weaver is overhauling the warships which will shortly be seen in mimic naval battle. They drew large crowds yesterday, where they could be seen in the lake for inspection. The Monitor and the Merrimack appeared to be the favorites.

A. J. MCNAIR.

PROVIDENCE.

Kathryn Durnell and Raymond Bond Found Ready Favor—Excellent Business at Keith's.

Summer Stock replaced the vaudeville and moving pictures at the Empire, June 13-18, with The Final Settlement as the initial attraction. Kathryn Durnell, who was extremely popular here some few seasons ago, is again at the head of the company, and met with instant favor as Ellen Stone. Raymond Bond, a newcomer, carried the leading role with distinction, and Mabel Ackner and Harry Humphrey contributed convincing work. The first night audience was of good capacity and curtain calls were numerous. Alabama to follow, June 20-25.

Keith's did an excellent business, June 13-18, with an elaborate revival of St. Elmo. Mr. Mortimer and Miss Scott were cast for the leading roles, and both scored new laurels with excellent portrayals. A clever bit of acting was contributed by William H. Turner, which proved one of the features of the performance. Lisle Leigh, who has been affiliated with former Albee companies, made her first appearance of the season and was warmly received. The Girl of the Golden West, June 20-25. Lyman H. Howe's Travel Festival will begin a week's engagement at the Providence Opera House June 20, with two performances daily. H. P. HYLAND.

MILWAUKEE.

The Bijou Stock Company Pleased Many Admirers—The Current Bills.

Julie Bon Bon is the name of the current attraction at the Alhambra, which opened June 13 to a small sized audience. The play has been handsomely staged and all the leading parts are well taken care of. Special credit, however, should be accorded to Frank Hatch, Maude Gilbert, Frederick Burl, Clara Sidney, and Maud Burns for their excellent portrayal of the leading parts. Brewster's Millions, June 20-27, introducing Robert Dempster, the new leading man.

The revival of The Two Orphans by the Bijou Stock company attracted a large audience at the first performances, June 12, and the company surprised its most ardent admirers by the extra fine production. The leading parts were well played by Henry Gell, Miss Journe and Blanch Dix.

The new bill at the Majestic opened June 13. It is of uniform excellence and was appreciated by a good sized audience. The headline attraction is Dr. Carl Herman, the electrical wizard. He is closely pressed for first honors on the bill by the Three White Kohns and Edward's Night Birds. Other numbers on the bill pleasing are as follows: Henry Horton and company, Jolly, Wild and company, Balton Troupe, Freeman and Dunham, and Samaroo and Sonia. A. L. ROBINSON.

PITTSBURGH.

Lightning Frightens Three Summer Audiences—The Davis Stock Company—Notes.

PITTSBURGH, June 20.—The Harry Davis Stock company continues to draw good-sized audiences to the Grand, and the class of plays offered and the splendid way in which they are presented redound to the credit of the management. The School for Scandal is the current week's attraction, and all of the players in the cast have an opportunity of showing their abilities to some degree. The Ironmaster, All on Account of Eliza, and The Rogue's Comedy are announced as the following productions.

Lyman H. Howe's Travel Festival of moving pictures began its second week to-day at the Nixon, and the principal pictures show a Thrilling Motor Boat Race, Ride Up the Eiffel Tower, Paris Before and During the Flood, The Midget Circus, Logging in Quebec, Making a Piano, White City—London, Baby Beasts and Queer Pets, Rouen—France, Falls of the Potomac and Vintage Season in France.

The Pittsburgh Hippodrome is drawing large crowds at Forbes Field, and another lengthy and varied bill is presented this week, headed by California Frank's Wild West Show.

Band concerts and small vaudeville bills are the chief attractions at Kenwood, Southern and West View Parks. At Braddock, just outside of this city, on last Saturday night a panic was caused at three nickelodeons—the Family, Knickerbocker and Palm Garden—by lightning extinguishing all the lights during a storm, followed by cries of "Fire!" About twenty-five persons were painfully injured in the stampede which followed. Parts of the houses were demolished by the demolished crowds, and pandemonium reigned.

ALBERT S. L. HAWES.

SAN FRANCISCO.

Some Good Attractions Billed at the Columbia and Alcazar—Bits of Gossip.

William Collier has made good at the Columbia in A Lucky Star and his engagement closed 19. He has been giving a great number of interviews to the papers and saying many amusing things. He is hand and glove with Jeffries, visiting him often, and will try to be here to witness the fight. Nat Goodwin will also be with us, so the two premier comedians of the world will see the premier pugilists of the world perform. Margaret Anglin is billed to open 20 with her own co. in The Awakening of Helena Richie. Mrs. Pike is billed to play at this house in July, producing The Pillars of Society, Hannele, and The Green Cockatoo. Frances Starr will open in August in The Eastward Way.

The Alcazar had a trump card in Virginia Harned, who played Anna Karenina week ending 12, and on evening of 13 she presented An American Widow. The business was very good. James K. Hackett will open at the Alcazar July 11 in The Pride of Jericho.

Ferris Hartman is beating away with big results at the Princess, producing The American Idea week ending 18, and on 19 The Yankee Consul will be given.

It is said that 39,000 people went to the Orpheum during week ending 12 to hear Vesta Victoria.

Dr. Wolfe has been engaged to play Antigone music for Miss Anglin when she appears at the Greek Theatre 20.

George Biddle arrived 13 to arrange the play at the college town.

A. T. BARNETT.

SAVANNAH.

Paid in Full Well Presented at the Bijou—Rumor of a New House.

Paid in Full is the offering at the Bijou June 13-18. This excellent bill is pleasing full houses, and it looks as if even the warm weather does not affect the business of this popular house.

The second week of Savannah's new theatre, the Liberty, opened June 13, with My Wife, the delightful comedy in which John Drew and Billie Burke pleased New York. The audiences have been large, and the members of the stock company have already won a large place in the hearts of Savannah theatregoers.

A representative of Klaw and Erlanger was in the city last week looking over the ground preparatory to making a report as to whether or not it was thought advisable to build a new house here. Before leaving he stated positively that such a house would be built and that several locations were under consideration. He said the capacity of the house would be 1,600, and that plans would be drawn and work commenced immediately, and that the house would open by Nov. 1.

Since the Wells and Greenwall interests withdrew the Savannah Theatre from the Klaw and Erlanger circuit, the latter have been without a house in this city. It is understood that they made overtures to Bandy Bros., proprietors of the Liberty, but without success. JOS. W. HEFFERNAN.

WASHINGTON.

An Extension of the Opera Season—The Columbian Players—Ben Greet's Company.

WASHINGTON, June 20.—In response to urgent request, the Messrs. Aborn have extended the season of English grand opera at the National Theatre for a fortnight longer, a decision that meets with pronounced approval, for to close in the face of such liberal patronage that has been extended this thoroughly talented organization would seem most unwise. Traviata is the selection for the first half of the week, opening with a large attendance Monday matinee. The company rested Monday night, the theatre by previous engagement being occupied by Mr. and Mrs. Jacob P. Adler, the Yiddish actors, and company, in the Hebrew play, Solomon Kousse, for a Jewish Washington benefit. Rigoletto is the operatic work selected for the remainder of the week. Sunday night the Aborn company gave a special operatic concert to a very large audience, when a rare programme of superior excellence was rendered, which consisted of the entire opera Cavalleria Rusticana, with Clara Lane as Santuzza, Fritz von Busing as Lolo, Mary Hillbury as Mania Lucia, J. K. Murray as Alfio, and Domenico Russo as Turridu, with the big and effective chorus, a musical treat par excellence, and gems from Aida, Faust, Il Trovatore, Tales of Hoffmann, Carmen, Rigoletto, and Lucia di Lammermoor. The Bohemian Girl is underlined.

The Columbian Players, at the Columbian Theatre, continue to break records. A box-office line for hours is a daily sight. Last week Salome Jane's Saturday matinee was sold forty-eight hours ahead. This week William Collier's laughable success, Caught in the Rain, is another big opening, which the company admirably cast and play handsomely staged and Julia Dean and Paul McAllister scoring individual successes in the roles of Muriel Mason and Dick Crawford. Next week The Bachelor's Romance, with The Climbers to follow.

Shakespearean presentations at the present week's offerings by the Ben Greet Players at the Belasco. The bills include for Monday and Tuesday, The Tempest; Wednesday matinee, Wednesday night and Thursday, The Merchant of Venice; Friday, Saturday matinee and night, The Comedy of Errors. Next week Caste, excepting Monday night, when a special performance of Peg Woffington will be given for the benefit of Clara Morris, the theatre being donated by the Shuberts and David Belasco, the Greet Players volunteering.

The Washington Baseball Park, opening this week as an amusement center, to be known for the Summer season as the Hippodrome, presenting band concerts and big open air acts with admission at 10, 15 and 25 cents, had several thousand people to-day in attendance. John A. Pistorio's National Washington Band of fifty members gave musical concerts. The big bill of noted specialists include the Carl Dammann Troupe, the European acrobats; White's troupe, music circus Martell Family, Madame Nanan's trained birds, Delmore and O'Neida, Henry Brothers, Lassetts Sisters, Natada Troupe of Japanese equilibrista, Dupont Brothers, Frances Reed, bareback rider; Devole and Dunlap, Wild and De Mott, the Great Stark, Josie De Mott and Ostrado and Silvers the clown.

Clarence Jacobson's smiling face is again to be seen in the box office at the National Theatre. Mr. Jacobson will remain on the National staff until the close of the Aborn opera season. In August he resumes his work as a member of Henry B. Harris' forces as company manager.

Alonso F. Jones, the assistant treasurer of the National Theatre, representing the baseball interests in the park during the Hippodrome series, has been appointed associate manager with Walter B. Moore, the director of the E. D. Stair outdoor amusement enterprises. Mr. Jones' experience in this class of amusement, being connected for two years with Luna Park in various duties, particularly fits him for work of this class. JOHN T. WATSON.

BALTIMORE.

The Aborn Opera Company Still Successful—Several Theatres Closed for the Season.

BALTIMORE, June 20.—King Dodo is given a brilliant presentation at Ford's by the Aborn Opera Company. It played to-night to a crowded house, which success attended each performance last week when Mlle. Modiste was sung. Robert Lett plays the title role and is admirably assisted by Blanche Morriam, Agnes Finlay, Laura Millard, Carrie Reynolds, John R. Phillips, Harry Llewellyn, Ralph Nichols, Elleen Spellman, and Charles Udell. The Mikado will follow June 27.

At the Academy vaudeville and motion picture are seen. The Victoria, Wilson and Maryland also have attractive bills.

The Auditorium and Holliday Street have closed for the season.

The Hippodrome has an all-star bill for this week, which is headed by Little Miss Thoma and her high school horse, Indian Chief. All the other features are highly interesting. HAROLD RUTLAND.

If You Would Beautify!

and Promote a more Healthful Tone to Eyelids, Eyebrows and Eyelashes, and Prevent Undesirable Conditions, Try Murine and Murine Eye Salve. You Will Like Murine. In Daily Use in Beauty Parlors.

AROUND VARIOUS CIRCUITS

NEWS OF BOOKINGS FOR NEXT SEASON OVER MANY SOUTHERN TOURS.

J. J. Coleman Announces a Fine List of Attractions—Schloss Circuit Joins National Theatre Owners' Association—Notes of Interest from C. A. Burt.

America Theatrical Exchange.

Recent bookings through this office included Mary Mannering, Dockstader's Minstrels, Going Some and the Honeymoon Trail.

The Schloss Circuit, which includes the following cities in Virginia and North Carolina: Danville, Winston, Salem, Greensboro, Raleigh, Wilmington, Asheville, Goldsboro and Concord, have been added to the office list and all contracts and bookings should be made at this office.

D. J. Pullman is now the manager of the People's Theatre at Port Arthur, Texas, as is also W. A. Stuart at Tulsa, Okla., for the Grand Opera House. Both houses are represented by this exchange.

C. A. Burt's Southern Circuit.

E. H. Davis, manager of the Bijou Theatre, Griffin, Ga., has assumed the management of the Lyceum Theatre, Cedar-town, Ga. Both houses are booked by this circuit.

Henry J. Rosenstahl advises us that all plans, specifications, &c., for the new theatre at Union Springs, Ala., are now ready, and he expects the house as per contract to be ready for the regular season, and states that it will be one of the prettiest theatres in the United States.

J. B. Joel, manager of the Lyric Theatre, Gainesville, Ga., is contemplating building a new theatre at Elberton, Ga., and is now in negotiation for the lease of the theatre at Gaffney and Anderson, S. C. All his theatres are on this circuit.

"Messrs. Lew Sully and Alfred Kelcey's latest production, the musical farce comedy Am I a Chinaman? looks good to me," says Charles A. Burt, who has booked a solid route for this attraction, which commences Aug. 20.

J. J. Coleman's Circuit.

B. B. Wright has leased the Whiteside Opera House, Paragould, Ark., and will make many needed improvements.

W. W. Hetherington who acted as business manager of the Empire Theatre, Jonesboro, Ark., last season has leased it from the Jonesboro Bank. He is represented by this circuit.

F. Carver has leased the Crescent Theatre at Shelbyville, Ky., and will personally manage that house next year. He has placed the exclusive bookings with this circuit.

Recent bookings over this circuit are as follows: The Chocolate Soldier, Dockstader's Minstrels, Going Some, Arnold Daly, The House of a Thousand Candles, Lew Sully in I Am a Chinaman, Wood Sisters, Cat and the Fiddle, Cow and the Moon, The Volunteer Organist, The Time, The Place and the Girl, Walker Whiteside, Miss Nazimova, Marie Dressler, Frank Daniels, Faid in Full, Kilroy and Britton's Cast Aside, A Gentleman From Mississippi, Louis Mann, James K. Hackett, Mikado all star cast, Al. G. Fields' Minstrels, Just Out of College, Lulu's Husbands, Lottery Man, Ishmael, Mary Mannering, Blue Mouse, James T. Powers in Havana, Blanche Ring, Man on the Box, John Mason, William MacCauley in Classmates, The City Marks Bros' Repertoire Co., The Beauty Shop, As Told in the Hills, Frederick Warde, Wizard of Wiseland, Married in Haste, Seven Days, The Climax, The Girl From the U. S. A., Buster Brown, The Newlyweds.

The J. J. Coleman Circuit now has houses in the States of Kentucky, Louisiana, Mississippi, Tennessee and Arkansas; also in Evansville and Vincennes, Ind.

Joe W. Mathis will manage the Lyric Theatre at Humboldt, Tenn., the coming season.

L. Donaldson, Jr., has built and will manage the new Opera House at Tiptonville, Tenn.

The Grand Opera House at Morgansfield, Ky., which was burned down last Spring, will be rebuilt for the coming season.

The new Elk Theatre at Greenwood, Miss., will not be completed until after the holidays.

N. A. Wilkerson is the local manager for the New Tabb Opera House at Mount Sterling, Ky.

L. H. Ramsey of the Hippodrome, Lexington, Ky., has leased the Capital Theatre at Frankfort, Ky., and has placed the bookings with this office.

H. De Armain has been appointed business manager of the new theatre at Walnut Ridge, Ark.

National Theatre Owners' Association.

Forty theatres were added to the list already under the control of the National Theatre Owners' Association when S. A. Schloss, director of the Schloss Circuit of fourteen theatres in the South, prominent among which are the Academies of Music, in Charlotte, Raleigh, Wilmington, N. C., and Danville Va., the Auditorium, Asheville, the Elks Auditorium in Winston, the Grand Opera House in Greensboro, and the Opera House in Goldsboro, N. C.; and Morris Jenks, director of twenty-six theatres in Iowa and South Dakota, including Sioux City, Sioux Falls, Mitchell, Yankton and Aberdeen, declared for the independent

movement. Hereafter these theatres will be open to all attractions, whether under the control of Klaw and Erlanger, the Shuberts, Liebler and Company or the various other prominent producers.

SPOKANE.

Grace George's New Play—Edward Elmer Chosen for Role of Mission Father.

Grace George and her company, including C. Aubrey Smith, played A Woman's Way at the Auditorium at two largely attended performances, June 7-8. Star and company were well received and the play pleased. The Best People, a modern comedy in three acts, by Frederick Lonsdale, was presented at the first time on any stage in America at the Auditorium Theatre by Grace George and her company the afternoon of June 8. The cast: Jackson, Charles Wellesly; Hon. Gerald Bayle, Jack Standing; Lord Wynles, Charles Standing; Lady Emsworth, Jewel Power; Lord Emsworth, Henry Miller, Jr.; the Hon. Mrs. Bayle, Grace George; Griffiths, Rudolph Bain; Mr. James Spofforth, E. D. Cromwell; Mr. William Hibbert, John S. Hale.

While the dialogue is brilliant at times and some of the situations in the quadrangle are well worked out, the action of the play moves lazily and almost reaches the halting point at the close of the second act. The last act takes up the threads of the narrative by sheer force, bringing it to a conclusion in a somewhat perfunctory way. The story is tenuous, and would require continuous sparkle to sustain interest. The characters are from among the gentilefolk of London society. The Bayles are subject to periods of domestic depression. In the course of which Gerald finds a congenial companion in Lady Emsworth, with whom he imagines himself in love. At the same time Lord Emsworth, who finds his wife dull, is attracted by Mrs. Bayle, who will have nothing to do with him until she learns by accident that her husband has arranged a midnight supper with an unknown woman. This supper has been arranged in her own flat, so she invites Lord Emsworth to dine with her there that night. When she finds that Lady Emsworth is the guest, Mrs. Bayle tries to hurry her away, but the arrival of Lord Emsworth at this instant brings the two couples face to face around the supper table. More or less awkward explanations are followed by the resolution of the two women to bring their husbands to terms. Accordingly, they go to the country home of Bayle's father, Lady Emsworth relying on her husband's need of money to bring him to her feet. They are followed by Bayle, whom Mrs. Bayle delights in keeping at arm's length in spite of his abject pleas for forgiveness. Lord Emsworth, however, does not return until his wife is about tired of her bargain, when he appears, financially independent through a stock jobbing venture. He is so successful in turning the tables on his wife that he persuades Bayle to try a similar plan. Aided by the discovery of a former flirtation of Mrs. Bayle's, Bayle smooths out the misunderstandings as the play ends.

Miss George played with considerable more dignity and less sparkle than in A Woman's Way, submitting a careful character study of the English gentlewoman whose pride is mixed with a strong sense of humor. The role has not the comedy possibilities of Cyrienne or Marion Stanton. It is, however, full of feminine touches, and is sympathetically played. The performance was witnessed by many theatrical people, who gave the star and company an enthusiastic reception. One of the interesting features of the production was the character of Lord Emsworth, as played by C. Aubrey Smith. He is at home in the role of the slow-moving, apparently slow-thinking, but shrewd member of the nobility. He revels in English accent, gives free play to English mannerisms and is altogether delightful. Jack Standing is acceptable as Bayle, aside from a tendency to speak his lines too rapidly. Carolyn Kenyon makes Lady Emsworth charmingly feminine. Charles Stanley was good as Lord Wynles. The Best People will be played at Winnipeg, Manitoba, where it will be seen by William A. Braden. After a tour of the New England States it will be played with a new cast, Miss George using it to open in New York early in September.

National Opera company, June 15-16; Henrietta Crossman, June 22-23; Maud Adams, June 24-25; benefit performance ladies' auxiliary, Spokane Lodge, O. A. H., July 14; Margaret Anglin, in The Awakening of Helene Riche, June 16-17; William Collier, in A Lucky Star, June 25-26; Minnie Maddern Fliske, Aug. 8-9.

D. S. Lawrence scored in the name part in Pierre of the Plains at the Spokane the week of June 5. Miss Kelton also made the most of the part of Jen Gubraith. Carl Stockdale won favor as Jap Durkin and the rest of the company was adequate. The Crisis is underlined for the week of June 12.

Jessie Shirley, assisted by George McQuarrie and other members of the Shirley company, will be featured at a performance under the direction of the ladies' auxiliary as a benefit for Spokane Lodge, O. A. H., in the Auditorium, July 24. Mrs. George Manning will have charge of the music. There will also be several vaudeville numbers. The proceeds of the performance will be used to entertain delegates at the State convention of the O. A. H. here next September.

Edward Elmer, State manager of The Thief company, in which Herbert Kelcey and Edie Shannon recently appeared in Spokane, has been chosen to play the role of Father Junipero Serra in The Mission Play at Riverside, Cal., during the Christ-

mas holidays. He bears a striking likeness to the photographs of the pioneer missionary of the Golden Gate State. Six hundred Indians will take part in the play.

Hallene Hall, retiring president of the Wagner Club of Spokane, has declined to direct the affairs of the organization for another year. The club arranged a series of artists' recitals last season, bringing to the city such artists as Fritz Kreisler, Jomelli, George Hamlin, Myrtle Elvyn, Madame Schumann-Heink, and the Danaroch Symphony Orchestra. Although big guarantees were demanded, the club is practically free from debt.

Joseph A. Muller, resident manager of the Orpheum, announces that \$5,000 will be expended in refurbishing the house, the work beginning the middle of July. The house will not close. Mr. Muller will pass the first two weeks in July in San Francisco.

Sixty workmen employed at the American Music Hall here went on strike June 6 because non-union men were hired to put up the cornices. M. W. Hendrich, personal representative of E. W. Houghton, architect of Seattle, said that the union was unable to supply the men required. He added that no statement of grievances was made before the men "walked."

W. S. McCREA.

OMAHA.

Praise for the Manhattan Theatre Company—May Robson's New Play.

One of the largest and most brilliant audiences of the season greeted the opening performance of Mrs. Fiske and the Manhattan Theatre company at the Brandeis, June 10-11. Owing to conditions governing the control of Omaha's theatres during the period in which Mrs. Fiske made her first great success in the part of Becky Sharp, this play, which may be an old story to Eastern theatregoers, was seen in Omaha for the first time. The audience was simply thrilled by this portrayal of human nature. In fact the situations were so tense that unless one thoroughly understood the conditions they might have thought the audience was cold. Each individual member of this company is worthy of praise, and there was not a drone in the entire company. The Pillars of Society was the closing performance, and in this an opportunity was given to show the wonderful power of Mrs. Fiske's leading man, Holbrook Blinn. The artistic setting of the scene and its thorough naturalness all the way through is still the talk of the town. David Kessler, supported by the Thalia Theatre company, gave The Jewish Heart and God, Man and the Devil, June 13-14. Business was fair. May Robson in The Rejuvenation of Aunt Mary will be the closing attraction, June 19-21.

At the Boyd the Woodward Stock company is giving The Morals of Marcus, week of June 12, with Sweet Kitty Belaires underlined.

At the Aldome the Hillman Stock company is playing Wife in Name Only, with specialties between the acts.

At the Gayety business is also good, and the moving picture feature is quite an interesting part of the performance.

May Robson is to give a special matinee performance of The Rich Mrs. Repton, June 20. I understand that this will be the first public presentation of this piece.

J. R. RINGWALT.

BUFFALO.

Jessie Bonstelle at the Star—Fealy-Durkin Players Pleased Many at the Teck.

Jessie Bonstelle and her company offered The Chaperone at the Star, June 13-18, to capacity business.

The Fealy-Durkin players pleased the patrons of the Teck, 13-18, with an excellent production of A Little Brother of the Rich. Teresa Dale scored a big hit.

For the second and last week of William Farnum's engagement at Shea's, 13-18, Edw. Peple's latest sketch, The Little Rebel, which was produced under the personal direction of the author, scored a success.

Edw. Peple's latest effort, The Little Rebel, with William Farnum, was a big success.

John Fernlock signs with B. C. Whitney's Show Girl for next season.

John Fernlock, who was stage manager with one of A. J. Spencer's attractions last season, will take to musical comedy next season to play a prominent part in a revival of B. C. Whitney's The Show Girl.

P. T. O'CONNOR.

CLEVELAND.

A Fine Company at Euclid Garden—Luna Park Doing Well.

Manager Max Faetkenhem has always given his patrons a good co., and the one presenting comic opera at The Euclid Garden this season is above the average. Holty Tolly was the bill, June 13-18, and it proved a popular one, the Gardens being crowded at every performance. The staging, costuming and chorus are features of the production. A Knight for a Day 20-25.

Are You a Mason? was the play presented by the Stock co. at the Colonial, 13-18. Before and After, 20-22. The New Theatre co. will play a short engagement 23-25.

Luna Park is providing some good entertainment for its patrons. The American Band Orchestra opened a two weeks' engagement 19. At The Plaza Theatre She will be given a spectacular presentation.

WM. CRABSTON.

KANSAS CITY.

The Shubert's Season Closed—Parks and Outdoor Amusements Draw Fair Pairings.

Although the engagement of the New Theatre co. was reviewed in my letter of last week, a word or two more of this notable event must be said. That the engagement was a decided success is attested to by the fact that the receipts for the week totaled \$19,000, one of the largest figures ever reached by a similar run at the Shubert. Local theatregoers were immensely pleased over the various offerings made and were highly appreciative of the splendid acting of the big co. At the performance of The Nigger, the last night of the engagement, representatives of the St. Louis newspapers and the Mayor of St. Louis were present to determine whether or not the play was fit to be presented in their city this week where the co. is playing. Their decision was withheld until their return to their own city.

The above engagement was the closing attraction at the Shubert and marks the final close of the theatrical year at all the downtown theatres except the three vaudeville houses, the Empress, the Gayety and the Globe, which continue to large audiences nightly. These and the parks will divide honors during the hot weather months, the latter already coming in for a generous share of attention although the weather has been greatly against the open air resorts.

The Lyman H. Howe travel pictures opened an extended engagement at the Shubert 12 and were enthusiastically received by large audiences. The principal scenes shown for the opening week were views of the Roosevelt party in Egypt, which were watched with great attention. Other films shown included the Gulf of Salerno, pictures from Holland, Italy, Tunis and several clever comedy creations. The engagement promises to be a repetition of the big success made here last season.

Jacob P. Adler and his co. of Yiddish players presented the emotional drama, God's Punishment, for one performance at the Gillies 12 before an audience that filled practically every seat in the big theatre. The presentation was made in Yiddish and the reception accorded the players was most enthusiastic.

D. KERRY CAMPBELL.

ST. PAUL.

Some of Next Season's Booking—The Neill Stock Company in an Old Favorite.

The theatrical business in St. Paul is beginning its quiet season. The Metropolitan has been dark for two weeks and will not be reopened until the latter part of August. Manager L. N. Scott has announced a partial list of bookings for the next season and from the list given out we are certain to have a very excellent lot of attractions. The list as given out is as follows: Sarah Bernhardt in repertoire; Mrs. Fiske, plays not yet announced; Maude Adams, new play; Ethel Barrymore, Mid-Channel; John Drew, new play; Billie Burke, Mrs. Dot; Otis Skinner and William Crane; Frances Starr, The Eastway Way; Blanche Walsh, Elsie Janis, Lillian Russell, Chauncey Olcott, and Robert Edeson, each in new plays.

Among the dramas will be The Lilly, The Spendthrift, Madame X, and the comedies include The Fortune Hunter, The Spitfire, Seven Days, and is Matrimony a Failure? The musical plays will be: The Arcadians, The Love Cure, The Gay Hussars and the Florist Shop, The Silver Star, Old Town, The Man Who Owns Broadway, Bright Eyes, The Follies of 1910, and The Girl of My Dreams and The Dollar Princess.

At the Grand the Neill Stock company presented last week The Three of Us. The production was excellent and drew good houses at each performance. For the present week East Lynne is the attraction. This play shows careful study and attention to detail unusual for our stock productions, and is meeting very deserved success. Next week, Camco Kirby.

GLENN A. MORTON.

MINNEAPOLIS.

Grace Hayward Proved Popular at the Metropolitan—Good Bill at the Lyric.

Grace Hayward's own dramatization of St. Elmo proved a popular bill at the Metropolitan, June 12-18. Grace Hayward and Albert Morrison headed the cast and did excellent work. The play was beautifully staged. The Great Divide follows.

At the Lyric Going Some proved a bright, snappy bill, and the Lyric players scored their usual success. Corliss Giles, Frances Neilson and W. C. Mason were seen in the leading roles. Daughters of Men is scheduled to follow.

Anne Bronaugh as "the little mother" carried off the honors of the production of The Fatal Wedding at the Bijou. Sapho, with Gladys Montagne in the leading role, will follow.

CARLTON W. MILLS.

SCENERY For Sale—To Let

With as you save 1,000 per cent. Scenery Built and Painted to Order. We Build, Repair and Refinish. Nothing too big, nothing too small. Send for us. Scenery and properties bought, sold and exchanged.

TOM ORRINGER, Murray Hill Theatre. (Telephone, Murray Hill 5885.) New York.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The selection of proper scenes and costumes in harmony with the dramatic or straight comedy story which it is desired to tell by motion picture is only another of those details of production by which the careful director seeks to convey to his public the impression that they are looking at a motion photograph of actual events, instead of a made-up story. The effort of the producer of this class of subjects is always to make his picture convincing, as the expression goes. Convincing of what? Why, convincing of reality, most assuredly. In his efforts to reach convincing quality he may fall far short of success, but even the most clumsy or inartistic director will at least make the trial. He acknowledges this when he uses any painted scenery or selected backgrounds at all in making his pictures. He acknowledges the same thing when he makes use of any costumes whatever. When he puts a feathered headdress and a blanket on an actor he is trying to show a representation of an Indian, and he is trying to make that representation as convincing as he knows how. Otherwise he would merely label his actor "Indian" and let it go at that.

We may, therefore, lay it down as indisputable that every picture producer or director tries to give some degree of convincing quality to his work, just as every novelist tries to make his story read like the truth. And it follows that the director who is most successful in attaining convincing quality, otherwise reality, is he who permits least unconvincing details to creep into his pictures. It is for this reason, therefore, that the selection of scenes and backgrounds becomes a matter of so much importance in motion picture production. The setting of the picture should be looked after with the utmost care, if the spectator is not to be given a shock that may ruin the effect of the story. All this comment appears very trite, doesn't it? And yet from the errors that are constantly being made by directors it would appear that the value of correct backgrounds is not held in as high regard by many of them as might be expected.

The scene in a picture story of Ingomar showing a forest with a factory smokestack in the distance is still remembered; also the picture representing the White House in Washington during the Civil War, with the house a frame clapboard structure and an arc electric light hanging over the front door. Representing the Western plains or even the Rocky Mountains by scenes in New Jersey is hardly less disquieting, and yet we may see this inconsistency almost any day in current films, especially some of those of independent manufacture. Not so long ago there was a film purporting to tell a story of ancient times in which buildings of modern steel construction were visible, and another picture in which a Southern railway was represented with cars plainly bearing the name of a Northern road. These, to be sure, are glaring incongruities, and are not often duplicated, but there are smaller mistakes that are more numerous. The character of a residence, or a garden, very frequently fails to fit in with the appearance of the people who are supposed to occupy it. We see cowboys and Indians riding wildly over well-graded and evidently long used roadways, and we see girls in corsets and neat shirtwaists occupying log cabins and backwoods shacks supposed to be located in the most remote parts of the country.

But this brings us to the matter of costumes, which is not less important than that of scenery. The player should look the part if he or she would be convincing. No detail of dress is too insignificant to call for careful attention. The public is keenly critical of costume as well as of acting—even more so—for the acting is often a matter of some mystery to the unsophisticated spectator, while details of dress, when the characters happen to be of a class familiar to him, are clearly apparent. Many mistakes are made by directors and players in costuming pictures of ancient times or with scenes laid in foreign countries. Inquiry and research would enable the careful director to avoid these errors of costume.

On this point the Spectator some time since received from a reader a communication that has been held for use on a convenient occasion, and this appears to be the occasion.

"I always read your good criticisms of the different pictures every week," writes the correspondent, who signs himself "A Mexican," "but I notice that your attention has not been called to the *misses en scene* that many picture makers of this country are guilty of in respect to Spanish or Mexican characters. American film makers usually get these characters mixed up. A picture that is supposed to happen in Spain will show men wearing tall hats like those worn in Mexico, and a picture supposed to be of Mexico will show girls dressed in attempted imitation of Spanish girls, but in reality more like gypsies or Hungarians of the poorer classes. Picture producers should also know that many of the Mexican types they so often try to represent in their films are only seen in the farms and country districts of some of the States, but the well-to-do Mexican people dress in the same manner as do the people of this country or any other civilized country."

The criticism of a "A Mexican" appears to be well taken. Directors too often go on the theory that every Mexican must wear the sort of costume you rent at the costumer's. This is of a piece with the theory that every Westerner must necessarily go about with a lariat and a six-shooter, ride a bronco and wear "chaps" and a sombrero.

Another word about this business of actors playing to the front, since the matter of realism is again under discussion. Improvement can be discovered in the work of nearly all film makers in this respect, especially since *The Mirror* in this department has taken the matter up for treatment. But there is great room for still further improvement. Not until the motion picture players learn to make their eyes behave entirely will the fault be even measurably eliminated. And making a player's eyes behave is a difficult matter, beyond doubt. This Spectator has in mind an excellent picture of recent issue that was marred by the leading lady's frequent tendency to glance momentarily toward the camera, as if she knew there was an audience in front. The situation in the picture did not suppose any such audience to exist. No motion picture drama or straight comedy supposes an unseen audience to be located out in front looking at the action. We, the spectators, are not a part of the picture, nor is there supposed to be a camera there making a motion photograph of the scene. And yet this young actress, and many others like her, male and female, just can't make their eyes behave. Many of them try, but few succeed.

Let us suppose a case. Supposing the player friends of the Spectator were by some possibility permitted to see through the wall of a real house into a room where they were led to believe an actual tragedy was taking place. Supposing the participants in the tragedy constantly faced in the direction of the unseen observers, sometimes even addressing words to them, what would be the effect on these hidden witnesses? Would they not know at once that the action was mere acting, mere sham and no tragedy at all? Supposing the action they were looking at was of a humorous nature—the culmination of some joke, for instance, and the people in the room betrayed themselves as mere actors, how much of a joke would there be in it? Would there be any joke at all? Let the motion picture players endeavor to imagine themselves out in front looking on and then ask themselves this question: Are we making this action appear like reality or are we betraying by the slightest glance or movement the fact that we are actors, and that we know we are being observed?

Recently *The Spectator* desired to show certain friends two or three very notable films of old issue—one of the subjects not over four months old—and he learned that the prominent exchange to which he applied did not have copies of them—not even mutilated copies. They had formerly had these subjects, but they were worn

out and had never been replaced by fresh prints. In this way under present exchange methods feature subjects, no matter how good they may be, are dead to the world. It is as if we could not read Dickens or Shakespeare or Thackeray unless lucky enough to have original copies of the first editions. Will the General Film Company remedy this deficiency and keep alive those film subjects that prove themselves worthy of being preserved for exhibition? It is to be hoped that it will.

THE SPECTATOR.

NEWS FROM LUBIN STUDIO.

New Films That Are on the Way—Parking the Studio Grounds.

The Lubin Company announces Apache Gold for its release of June 27, the story having been written by a contributor to many of the best known magazines. The story is said to possess a fine twist of originality. The release for the last day of June, Faith Lost and Won, is another interesting contribution to the Western stories, telling of a woman hater who goes to a ranch to escape women and winds up by marrying the girl owner of the adjoining ranch.

One of the stories recently accepted by the Lubin Company for early production is the product of a former English prize fighter, now an exponent of physical culture in a Western city. He is the author of a couple of books on culture topics and is now working on a novel of ring life.

One of the recent submissions to the Lubin scenario department told the story of a man who discovered the infidelity of his wife. Coming suddenly upon the guilty pair he held them at the point of a gun while he telephoned for a minister and witnesses and forced the lover to marry the unfaithful wife without taking the trouble to divorce her. The story was not intended as a joke. Another script in last week's mail was a Millionaire's Adventure, originally produced by the Lubin Company and resubmitted without a change of scene or title. Some literary thieves possess more nerve than intelligence.

Plans have been prepared for the parking of the grounds of the new plant of the Lubin Manufacturing Company, and work will be begun at once. Cement walks and a twelve foot driveway will cut the grass plots and ornamental lamps will add to the appearance of the grounds as well as supply a complete illumination. Unusual care has been given the lighting of the new plant apart from the special studio lights, glow lamps of a new pattern being employed throughout.

NEW ESSANAY ANNOUNCEMENTS.

Comedies and Western Stories Are Booked for Early Release.

The Essanay Guide for the first two weeks of July features another thousand foot comedy, under the title of An Advertisement Answered. The Guide also contains descriptions of two Western pictures, The Unknown Claim and Trained to the Hills.

Those who have found the Essanay's full reel comedy subjects of interest should appreciate the Essanay's latest effort in An Advertisement Answered, which is clever in story, full of wit and is said to be effectively produced. The story concerns a young farmer, prosperous and single, who resolves to get married. Having never paid any attentions to the ladies and being acquainted with but few he advertises for a wife. The advertisement brings a host of letters out of which he selects twelve as possible candidates. It is booked for release, Wednesday, July 13.

The other two comedies described are A Darling Confusion and The Other Johnson. Two film stories said to be cleverly conceived and over-flowing with the stuff that laughs are made of.

The Unknown Claim and Trained to the Hills are the latest from G. M. Anderson and his Western company in Colorado. Both are said to be intensely interesting in their stories, intelligently acted, and superbly photographed.

A COMING SELIG CLASSIC.

Mazeppa Is a Pretentious Production—Fred Walton's Star Appearance.

The Selig film of Mazeppa, from Byron's poem, as described in the Selig announcements, is a pretentious high class production, starting in its realism and poetic and artistic in its atmosphere, as befits an adaptation from standard literature. The film should be in strong demand.

In the Fire Chief's Daughter, a film production announced for early release by the Selig Company, there is said to be the best "fire run" and conflagration scenes ever produced, having no resemblance to "framed-up" scenes, but appearing in all particulars to be the real things.

Fred Walton, who appears in the coming Selig comedy, The Hall Room Boys, has been styled "the emperor of silent comedy." His work in this film is said to be wonderfully effective.

"DODGING THE CAMERA"

"THE MIRROR'S" POSITION REGARDING A FAULT OF PICTURE PLAYERS CRITICISED

A Chicago Manager Accuses "The Mirror" Film Reviewer of Influencing Producers to Make Pictures That Are "Unnatural"—A Motion Picture Trade Paper Declares "The Mirror" Has Performed a Signal Service for Motion Pictures.

Under the caption, "Dodging the Camera," *The Film Index*, a leading motion picture trade journal, comments on the stand taken by *The Mirror* with reference to the habit certain picture players have of looking at the camera or appearing to address remarks or facial expressions to an imaginary audience in front. The *Index* article and the letter to the editor that prompted it are as follows:

"The critic of *THE DRAMATIC MIRROR* has performed a signal service for motion picture production in America in correcting the strong tendency on the part of many motion picture performers to 'have their pictures look' every time they get in a scene. Far be it from us, therefore, to cast aspersions. It would seem, though, from the testimony of Herbert Waterbury, whose letter is published here, that the artists were becoming 'camera shy.' Here is what Mr. Waterbury says:

June 3, 1910.

Editor *The Film Index*, New York: DEAR SIR.—The reviewer of films on *THE DRAMATIC MIRROR* has his own personal views as to how the subject should be produced. His idea, which he has been propounding for some time, in regard to artists looking in the camera has been taken quite seriously by some producers. For an artist to always feel the presence of the camera by gazing into it, we admit, a bad fault, but for an artist to conspicuously avoid the lens is every bit as bad. It is certainly quite as natural for a person to look directly in front of him as well as to the right or left, particularly during a soliloquy, and grants the satisfaction to the observer of seeing the full features of the artist.

In the Season of Buds, the last Biograph release, the artists avoid the lens in a very conspicuous manner and certainly seem more 'camera-conscious' than in any Biograph release the writer has ever witnessed. Unnecessary 'gazing,' of course, should be avoided, but it doesn't seem possible that producers who have given us most natural and wonderful subjects, would be influenced by some man's opinion in giving us pictures that are unnatural, and made so by awkward glances of the artists.

Yours truly,
Herbert Waterbury, Manager.
Kenwood Theatre, Chicago, Ill.

"The fault lies in the way the thing is done. If the performer sacrifices the natural pose to either look at or look away from the camera he or she is in error. This fault is common to players in every line of dramatic effort. In the spoken drama and its various branches the medium player is always playing 'at' the audience instead of 'for' it. When the same class of player gets into a picture the play is 'at' the camera.

"After the director of the picture company half beats the fellow's head off for playing at the camera he swings to the other extreme in avoiding it. Of course, the effect is just as bad, but we should not blame *The Mirror* man. He really can't help it."

The *Index* editor appears to have grasped the idea correctly. "The fault lies in the way the thing is done," and "if the performer sacrifices the natural pose to either look at or look away from the camera he or she is in error." But here arises the question: How can a player convey the impression that he is looking away from the camera, or, as Mr. Waterbury puts it, conspicuously avoiding it, unless by some furtive glance he first betrays the fact that he knows the camera is there, which in itself is the thing *The Mirror* has criticised? Can the *Index* editor or Herbert Waterbury elucidate on this point? All that *The Mirror* has contended for at any time is the application of common sense rules in picture acting. If the picture purports to give a representation of life, let it be as near to reality as possible and let it not be marred by the tendency of the actor to "act" or to address himself to an audience in front that cannot possibly be supposed to constitute any part of the situation. Nor should this prevent soliloquies in the true meaning of the word. In the film referred to by Mr. Waterbury, Season of Buds, *The Mirror* reviewer, failed to note anything resembling either conspicuous avoidance of the lens or a conspicuous knowledge of it. But we cannot all look at things alike, and *The Mirror* reviewer may have been mistaken. Before seriously admitting as much, however, one is led to wonder from the tone of Mr. Waterbury's letter, if that gentleman is not or has not been an actor? At any rate, he appears to think that for the actors to "feel the presence of the camera" is all right if they do not give us too much of it, and that to avoid all apparent knowledge of the camera can only result in "awkward glances" and in pictures that are unnatural.—Editor.]

CAESAR IN EGYPT

A colored film that may be said to be even better than Cleopatra.

Will be Released June 27

REBELLIOUS BETTY

The first of a series of comedies in which appears our newly discovered comedienne.

Will be Released July 1

Love Ye One Another

A colored Art Film that is perfect. The hit of the season that must be seen.

Will be Released July 6

PATHÉ FRÈRES

NEW YORK
41 West 25th Street

CHICAGO
35 Randolph Street

ESSANAY FILMS

This Week's Western Offering.
Release of Saturday, June 25

THE FOREST RANGER

There is certain novelty in this story in that the plot and theme are something out of the ordinary, dealing with a subject, which, in the West, is not unimportant—the ways and wiles of the timber thieves and the dramatic episodes of the forest ranger, Uncle Sam's protector of forests. The love element in the Essanay story makes it of universal heart appeal, while the dramatic incidents are more thrilling. Book it for a feature. (Length, approx., 950 feet.)

Release of Wednesday, June 29
Two Clover Comedies.

C-H-I-C-K-E-N Spells CHICKEN

This is a colored comedy, brisk, spry

and laughable. 'Rastus suffers a craving for chicken, and this film pictures his adventures in trying to steal a chicken. (Length, approx., 284 feet.) Released with

PAT and the FOUR HUNDRED

A farce-comedy, full of keen, rich satire. Pat Murphy and the other residents of Carnegie Alley are disturbed by the visit of a fashionable slumming party. Pat and his friends decide to reciprocate and do so in attending a fashionable musicale, given by the leader of the slumming party. The result is uproariously funny. (Length, approx., 716 feet.)

Don't Overlook This Funny Film!

OUR POSTERS
Do You Get Them?



ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

4 Rupert Street, W. G.,
LONDON

Friedrich-Strasse 35
BERLIN, S. W. 68

APACHE GOLD

RELEASED MONDAY, JUNE 27



Another of those remarkable "Lubin Westerns," with a stirring story exploiting an absolutely unique idea. A miner who marries into the tribe to learn the location of their mine and who betrays their confidence is made to suffer for that betrayal, but in the end he is released by his Indian wife and finds himself a father. Length about 950 feet.

RELEASED THURSDAY, JUNE 30

FAITH LOST AND WON

Donald Devereaux loses his faith in women because he finds his fiancée false. He cannot avoid women even in the saloons, where the Salvation Army Ladies intrude, so he goes West to the ranch of a friend, where even the cook is a man. But on the adjoining ranch there is a woman who helps Devereaux to regain his faith in women after she has saved his life. A charming subject admirably staged and beautifully set. Length about 950 feet.

Send for free Catalogue of our 1910 Marvel Projecting Machine.

LUBIN MANUFACTURING CO.

926-928 Market St., Philadelphia, Pa.

CHICAGO: 22 Fifth Ave. LONDON: 45 Gerrard St., W. BERLIN: 35 Friedrich Str.

Edison Oxygen Generator and Saturator

(GOODYEAR PATENT)

This Portable Gas Making Outfit has been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders.

FEATURES

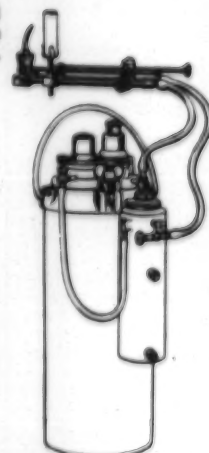
1. Compact (weighs 25 lbs.; size 22" x 9" x 7 1/4").
2. Simple in operation.
3. Highest efficiency.
4. Safe during use.
5. Artistic appearance.
6. Minimum cost for repairs.
7. Durability.

PRICES

Edison Oxygen Generator and Saturator (without burner).....	\$42.00
Edison Generator (only).....	32.00
Edison Saturator (only).....	13.00
Dynamic High Power Calcium Burner.....	12.00
Ozone (Six Cartridge Cakes in tube).....	1.35

Send for Descriptive Circular, 415

Send for information about Edison Films, and a copy of the Kinetogram



Edison Manufacturing Co.

64 Lakeside Avenue, ORANGE, N. J.
90 Wabash Avenue, CHICAGO, ILL.

JOBBERS OF EDISON KINETOSCOPES:

BOSTON—General Film Co., 504 Washington Street.
CHICAGO—General Film Co., 52 State Street.
CLEVELAND—Lake Shore Film and Supply Co., 314 Superior Avenue, N. E.
SAN FRANCISCO—Geo. Breck, 70 Turk Street.
KANSAS CITY—Yale Film Exchange Co., 622 Main Street.
NEW YORK—General Film Co., 41 East 21st Street.
PHILADELPHIA—Charles A. Calhoun, 4th and Green Streets.

Kalem Films

THE MINER'S SACRIFICE

A Western Dramatic Story. Full of Tense Action and Lively Situations.

Issue of Wednesday, June 29

THE COLONEL'S ERRAND

An Indian Story that will Rank among Kalem's Best. A New and Novel Theme, Powerfully Developed.

Issue of Friday, July 1

KALEM COMPANY, 235-239 West 23d Street, New York City

Reviews of Licensed Films

Childhood Escapee (Pathe, June 13).—From the title of this film one might take it for the usual French "kid" farce. It is not. On the contrary, it is a rather human story of child life, ending in an interesting way. The story commences with a children's party, during which the young host behaves badly and is locked up by his parents. His young guests aid in his escape, and the entire juvenile party sets out for the woods, determined to assert independence and to follow a life of adventure. But they find reality far different from their romantic dreams. Footsore, weary and hungry, they are found by a woodchopper, who takes them to his home, feeds them and permits them to sleep. Then he summons their distracted parents, who are glad enough to get them back, although we trust they did not forget the parental slipper.

Sleeping Sickness (Pathe, June 13).—This is a scientific film showing microscopic views of the germ that causes the "sleeping sickness." The film is intensely interesting, although the anti-vivisectionists might take exceptions to the fate of the rat with which the experiments are demonstrated. A healthy rat is inoculated with the germ, and becomes sleepy and inactive. Then we see the animal drop drops of blood taken at different stages from the rat. The result is vivid and startling, revealing the effect of the microbes on the corpuscles.

In the Border States (Biograph, June 13).—Faithful realism throughout, with hardly momentary lapses, marks this excellent war picture. It is as if it were actually a photographic record of an incident of the Civil War. Spectators are able to forget for the moment that they are looking at an acted motion picture, all of which constitutes convincing quality, concerning which this reviewer has had so much to say. No further comment need be made on the acting and directing. The story while interesting, appealing and mostly plausible is not powerful. In one scene there is an apparent inconsistency when the Union soldiers praise the heroic little girl for her conduct without having had opportunity to ascertain what she had really done. Briefly, the story tells of a Union officer, whose home is near to the scenes of a battle, a Confederate, escaping from the Union soldiers, whose at the house and hides in a well, while the little daughter of the Union officer, moved to pity, keeps the secret, and directs the pursuing Unionists onward. The Confederate later heads a party pursuing the Union officer, now a dispirited wanderer. The latter, wounded, seeks shelter in his own home, and, when he sees he will be captured, burns the dispatch. The Confederate officer, thus baffled, is about to kill his prisoner, when he sees the little girl who had befriended him. He pays his debt to her by telling her father to simulate death. In this way he convinces his men, and they depart. The Union soldiers, summoned by the little girl's sister, arrive, and the wounded man is cared for.

Romeo and Juliet in Our Town (Selig, June 13).—This farce purports to bring Romeo and Juliet down to date, but the resemblance would be hard to discover were it not for the titles. There are laughing moments in the film, however. Two families living as neighbors fall into furious feud over a fight between their respective dogs. The young girl of one family and a youth of the other family are in love and refuse to join in the feud. Romeo, as we may call him, courts his Juliet, who is on the parental balcony, and tries to reach her by a ladder, but the family dog interferes. Then there is a barn dance, to which Romeo goes unbidden, and by means of the dog he holds secure Juliet and escapes. The two are married before the angry parents arrive. There are other farcical incidents which serve to furnish some amusement, but it must be stated that the laughter would be greater if the comedy had been less strained and mechanical in certain parts.

The Wild Man of Borneo (Lubin, June 13).—Here is a fine bit of farce with a new Lubin chase, in which all the players work with convincing vim, even though there is at times a tendency to play up the camera. Three young fellows plan to dress one of their number in an outlandish costume and to represent him as a wild man from Borneo, whom they propose selling to a circus. They lead him to the circus manager, who appears to be impressed, but before paying over the money asks to have the curiosity left on trial for the afternoon. But the manager is only joking. He sets an allured man-eating ape after the wild man, who races away in terror, followed by the ape. Their progress through the public streets constitutes the chase, and it is a good one. At last the wild man reaches home and friends, and the ape enters with a message from the manager, declaring that twenty-seven years in the circus business has taught him to recognize a fake.

On Panther Creek (Lubin, June 13).—Beautiful scenery in the far Western country and fine photography make this picture interesting. Much of the acting is also good, but the story is a mere incident, and there are times when the actors forget to be really in earnest. For instance, when the old miner digs for gold, he rides to a stream, dismounts, throws two shovelfuls of sand into a tin pan and pans out a handful of gold. A robber, who has followed and watched, shoots the old miner in the leg and steals the gold. He escapes on foot, instead of taking the horse, and we see him in several scenes, always skulking and always taking out this remarkable fortune of gold to look at. In the meantime the horse wanders home, the miner's daughter rides to the scene and the old man is rescued. Then other miners are notified, and the robber pursued, caught and hanged.

The Russian Lion (Vitascope, June 14).—Great care has evidently been taken in this picture to require the players to avoid the camera and to appear natural. The result is that a story of commonplace character is made to appear like living reality, and we have a strong and interesting film. The strength of the film is added to by the fact that the two leading roles are taken by skilled wrestlers, who are also good actors, as they perform their parts with pleasing naturalness. In the wrestling scenes they are especially good, and this novel part of the picture is very effective. The story is that of an old wrestler who is in want. He has a wife, a child and no money to buy food. An athletic club offers a prize of \$100 any wrestler who will meet and conquer the "Russian Lion," and this offer comes to the attention of the destitute athlete who determines to enter the contest. At the club he recognizes in the "Russian Lion" a former pupil. In the bout that follows the old teacher is defeated and goes home disconsolate; but the winner

follows, and after a friendly call slips a roll of money on the table with a note stating that it is in payment for lessons received years before. The sentiment of the picture is of a healthy kind, even if it is rather simple.

The House on the Hill (Edison, June 14).—This picture has considerable melodramatic interest, being a story of some novelty, presented with fair ability. It tells of a young author whose story is rejected, and who starts into the country for a tramp. He slips and injures his foot, but there is a country girl there to befriend him, and she takes him home, where he is nursed back to health. Of course, the two fall in love, and ramble in the country around. In one of these strolls they see a house on the hill that the girl tells him is haunted. He is skeptical and investigates, finding that a gang of counterfeiters occupy the house, and the ghost is the means adopted by one of the gang to signal to the rest. The young author is captured by the ghost, but the girl rescues him and wounds the ghost. Then they secure the help of neighboring farmers and capture the gang, for which the young author receives a Government reward of \$5,000, which he shares with the girl by marrying her. It will be seen that the story is improbable in its chief incident, the ghost as a means of signaling. In the acting the head counterfeiter looks and talks to the camera, the author talks copiously to himself, and the girl tells her thoughts to the imaginary audience in front, all of which destroys reality. The girl is also too prompt in becoming familiar with the strange author, and the ghost does not look ghostlike even at a distance. In other respects, the acting is satisfactory.

United States Life Saving Drills (Edison, June 14).—These views taken at a station of the United States Life Saving Service show vividly how lives are saved from wrecked ships. A breeches buoy is shown in operation, and we also see the launching of a lifeboat in the surf and the return of the boat.

At the Dawning (Edison, June 14).—This story of ancient times is well acted and staged, but lacks clearness in its construction. There is something strange also with the comet that is seen in the sky as the chief incident of the story. We see this comet during the night high in the heavens, and later we see it low in the East. We know it is East because we see the sun rise in the same place a little later. It must, indeed, have been a disquieting comet or any other heavenly body that could

appear to travel through the sky from West to East in a single night. No wonder it caused the wise men to predict the end of the world, as we are told in the story. This prediction is used by a priest to induce a robber baron to release a young princess whom he had stolen and wanted to wed. Then the baron, now very humble, despite the fact that the prediction of the end of the earth had failed, asks for the girl with due humility, and as she has learned to love him her father consents.

The Bonsetter's Daughter (Pathe, June 15).—French peasant character is amusingly presented in this interesting little drama, although we can recognize the French actor even behind the faithful disguise. However, the eloquent gestures do not appear to be out of place in the picture, considering the inclination all French people have for this sort of action. The bonsetter is what we would call a veterinary surgeon. We first see the old fellow setting the broken bone of a sheep belonging to a peasant farmer. The farmer's son refuses to marry the daughter of another farmer, having bestowed his heart on the bonsetter's daughter. The lad's father objects furiously, but when his son breaks his leg and the town doctor wants to saw it off, the bonsetter is appealed to and successfully sets the bone, after which the farmer agrees to the marriage of the young people.

Harry Sisters (Pathe, June 15).—This is a vaudeville act, in which one sister holds aloft a framework on which the other sister performs athletic stunts of some interest.

A Honeymoon for Three (Essanay, June 15).—This excellent comedy is quite free from that besetting sin of so many picture players, "camera consciousness." Although the country inn landlord forgets himself at one time, the naturalness of the acting, therefore, gives full value to the humor of the picture. Two young people are being married in the first scene and leave on an automobile wedding trip. While the car is waiting at the door, a destitute widow puts her infant into the car, and the newlyweds ride away with it, not discovering its presence for some time. It may be imagined that the baby is then an embarrassing encumbrance. At the country hotel they are recognized as bride and groom, and the indignant landlord and landlady eject them. They try to lose the baby in a farmer's barn, but the farmer chases them away. Then they take it to the house of a relative, where their explanations are believed and where a note from home soon arrives telling of the poor widow woman who had been taken to a hospital raving about her baby. In the last scene we see the baby restored to its mother and the newlyweds correspondingly happy.

Mistaken Identity (Kalem, June 15).—There is a clever bit of picture business in this novel film story that calls for special mention. One actor is cast for two leading parts, and the

skillful manner in which the thing is carried out gives the impression that two players looking exactly alike must have been employed. Indeed, in one scene we apparently see both men at the same time. It is true that we see only the back of one and the face of the other, but it was only an instant before that we saw the first one facing front, and the deception is perfect. The story is interesting, and the work of all the players realistic and convincing. A young man in love with a girl is called away on business. A telegram arrives notifying him that he need not take the journey, and messengers are sent to catch him at the depot. They are too late, but they see a man who has raised the train and who looks exactly like the lover. He is a crook, who is about to leave the town. When the messengers accost him he sees that they are mistaken, but he lets them take him back to the house, where he passes himself off as the absent man until the police arrive and arrest him. His female accomplice having seen him making love to his double's sweetheart and having exposed him to the police. Everybody is astonished at the arrest, until the real lover arrives, when the remarkable resemblance becomes apparent and the mystery is cleared up.

Corbett in How Championships Are Won and Lost (Vitascope, special, June 15).—This film was reviewed in a recent issue of *The Mirror*. It should prove a valuable special release in view of the great interest that has been aroused in the coming championship contest.

The Face at the Window (Biograph, June 16).—This is a very strong dramatic story that grows more gripping as it nears its end. The acting is of the usual high Biograph quality. There is one point in the story, however, where lack of film space has prevented a proper separation of scenes by title or otherwise, the result being that we get the impression that the artist's studio and the rich old man's home are in the same building. The old gentleman's son, having graduated from college is admitted to the "Graduate Club," with his father proudly enjoying the festivities. The lad then falls in love with an artist's model and marries her, being disowned by his father. He gives the downward course, becomes a drunkard and his wife dies, the old gentleman adopting the baby boy, who in time grows up, goes to college, and is himself admitted to the same club, his grandfather once more being proudly present. The festivities are in progress when a face is seen at the window. It is that of the drunkard son, who is invited in. He takes down the loving cup that had been given him years before, and his son indignantly orders him to replace it, declaring that it was his father's. This reveals to the drunkard the relationship, and the old father now entering completes the recognition. The drunkard welcomed by father and son expires in his chair as the film closes.



BIOGRAPH FILMS



Released June 20, 1910

Never Again!

A delightful little comedy of love's young dream. Two chaps love the same girl. The favored one and the girl quarrel, leaving a chance for the other suitor, which opportunity he seizes, only to repent later, for it causes him all sorts of trouble.

Approximate length, 590 feet.

May and December

A Springtime comedy, showing June proposing to and acceptance by October—financial conditions the reason. December proposes to May and is accepted—same reason. It



looks like a calendar mix-up until June meets May and then they assume their proper order of sequence. Aside from the story, the production comprises a succession of very beautiful scenes.

Approximate length, 304 feet.

Released June 23, 1910

The Marked Time-Table

How Criminals Are Made by Blind Maternal Love

This Biograph production shows a powerful lesson to over-indulgent mothers, whose maternal love works a most disastrous effect on their children. The young man in our story has fallen into evil company and his scrapes are always covered by his mother, making him bold enough to go to greater lengths, until finally he commits a deed that serves him as a bitter lesson, and realizing his own worthlessness he firmly resolves to amend. The mother also appreciates how ill-advised her kindness in condoning the boy's faults was.

Approximate length, 996 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

Licensed by the Motion Picture Patents Company
11 East 14th St., New York City

Red Eagle's Love Affair (Lubin, June 16).—The Lubin players give us in this film a very creditable effort toward telling a romantic Indian story in higher class style. Red Eagle forgets his love for the maiden of his tribe when he sees the white girl, who has come to a Western ranch for the summer. He becomes her escort one day, helps her home when she lames her ankle, and thereafter she takes great interest in him, teaching him to read. The result is that he goes to Carlisle College and comes out an educated man. Then he visits her in her Eastern home, proposing marriage. The thing amuses her, and she shows it as she refuses him. The next day his pride embitters his heart, and he renounces the ways of civilization, returning to his Indian home, where he finds consolation in the waiting arms of his first love. There is strong pathetic interest in the story, and it is told with considerable effective response.

Caught in the Rain (Selig, June 16).—There is much laughter produced by this farce-comedy film, which is achieved with considerable effect. The young newspaper man, who is in love with the daughter of the old judge, makes the mistake of talking continually to the camera, which destroys the illusion of reality and does not help his comedy work in the slightest degree, but in other respects he acquits himself creditably. The old judge is opposed to the sweetheart of the reporter, who is his wife's brother, and the latter gets even by involving the judge, his wife and an old dame of the wife in a series of complications that this reviewer could not quite follow, but which lands all of them in the private dining room of a hotel, where the judge expects to catch his wife with the other man. It is raining, and the judge hides in the balcony outside where he gets thoroughly drenched. Then the police arrive, summoned by the mischievous reporter, and all but the judge and reporter are arrested as supposed gamblers. The next morning the prisoners are brought before the judge, who is astonished to see his wife in such a predicament, and who consents to the reporter's marriage in return for keeping the gamblers out of the papers.

A Texas Joke (Melies, June 16).—This Western, cowboy comedy love story is one of the cleverest yet offered by the Melies players. There is heart interest as well as comedy in the plot, and it is quite logical and plausible for a picture of this class. A party of joking cowboys insert an "ad." in a family story paper, using the name of one of their number, advertising for a wife. The "ad." is answered by an Eastern girl, who is being forced into an unwelcome marriage, and who in desperation thinks to escape by this means. She offers to go West on receipt of a ticket. The joke now turns into reality, the cowboy falling in love with the photograph and sending the money unknown to his companions. Seeing him mooning around and not knowing the cause, they arrange another joke, disguising themselves as outlaws and holding him up. But he gets free after a while, and hurries to the depot, where the girl has been waiting for hours, and has cried herself to sleep. Once awake, the two complete their introduction, and are happy lovers when the gang arrives.

Max and Mordecai (Pathe, June 17).—We may not approve of the manner in which Max secures money from his father, but we cannot resist laughing at the droll comedy of this humorous French comedian. Max and brother are out of funds, and papa refuses to have out. Then we see the gentleman setting out with his young wife for the theatre. At the corner a robber holds them up, grabs the lady's purse and runs. A policeman appears and follows the thief, who drops the empty purse, which the officer returns to the lady. Next we see the policeman and the thief taking off their disguises. They are Max and his brother.

Poor but Proud (Pathe, June 17).—There is a simple little romance told attractively in this picture. A young girl in destitute circumstances is unable to pawn her last piece of jewelry she has, because it is a ring of no value. A young man who has been attracted by her modesty and beauty would offer assistance, but she is too proud and correct in her principles to accept. He overcomes her scruples by pretending that he is as poor as she is and must pawn a piece of jewelry of his own, but cannot do so unless he has more to go with it. So she gives him her ring and he pawns both articles, dividing the money with her. Love follows, of course, as an ending to the story.

A Central American Romance (Edison, June 17).—This picture is one of the most effective films the Edison Company or any other producer has turned out in some time, and it all comes from the absolutely convincing atmosphere of a story that has a patriotic appeal. We see an American naval officer, who has been appealed to by a soldier of fortune, just escaped from a Central American prison. The sailors and the ship have every appearance of being genuine—perhaps they are. They hurry by boat and by land to the prison, where six men are about to be put to death by the authorities, and arrive just in time to scatter the local soldiers and save the intended victims, one of whom is represented as an American and another as the brother of the girl who has appeared to the escaped soldier of fortune. Some of the earlier scenes are not so convincing, although they are by no means weak. The American soldier of fortune knocks down a brutal local officer, who while flirting with a lady on a balcony abuses an old blind man. The knock-down is mechanical, but it results in the American's arrest and imprisonment. The fortress where he is taken is the real thing, the scenery being ideal. Through the cell windows the prisoner receives a package of tools and a note from the lady of the balcony telling him of the proposed executions in the morning and asking him to escape and intercede with the American man-of-war in the harbor. He uses his eyes too wildly on the camera to permit us to forget he is an actor, and when he sees the bars of his cell and bends them back he makes no move to conceal them from the guard who enters with food. These incidents are not realistic, but from that point on he gives no cause for criticism. In the end he gets the girl, which is as it should be.

Davy Jones' Landlady (Vitagraph, June 17).—This farce, which is a sequel to Davy Jones' Parrot, is even more humorous than its predecessor. The characters are extravagantly drawn, but they are all played with such absolute sincerity that one is almost inclined to believe they might be real people. The slaver in the landlady's house is a particularly fine bit of character work, and the landlady, her lady friends, Davy Jones, and his wife are all faithfully portrayed. Davy and his parrot stops at the boarding house in question, where the landlady commences setting her cap for the sailor. Her lady friend calls and at once becomes her rival, the two women dressing in their finest and each trying to capture Davy, until his sour-faced wife appears and carries him off. All of this takes place under the constant observation of the slaver, who chews gum and enjoys in her dumb way the unfolding of the story. There is very little resort to talking to the camera in the entire picture, and what little there is helps none.

White Paws' Devotion (Pathe, June 18).—This American Pathe production proves quite interesting if we can forget the New Jersey scenery, which, however, has been selected carefully so as to avoid any appearance of civilization. The story concerns a squaw-man who receives word of having inherited a fortune. He wants to take his squaw and child with him, but the squaw refuses to leave her people and stabs herself with a knife. The child appears a moment later, and, believing her father has killed her mother, gives the alarm to the other Indians, who pursue the squaw man, through several more or less exciting and rocky scenes, and finally drag him back to camp. They put the avenging knife in the child's hands, but she refuses to use it, and just then the mother recovers, exonerates her man and the story ends. It is not quite clear where the devotion comes in, nor of what it consists. The acting is also too "acty" in a number of places, but the film pleases those who like that sort of a film.

Ho, the Beggar Boy (Vitagraph, June 18).—The scenic backgrounds for this picture are worthy of the highest praise, giving a remarkably vivid impression of Japanese reality—at least to the many of us who are not able to be overcritical, never having been in Japan. The story that is told is also strong and appealing, while the acting, with some of the people genuine Japanese, is effective and well in harmony with the picture. The little beggar boy's mother dies, and he is adopted by a man and wife who have been denied children. A year later a little baby is born to them, as if in reward for their charity. One day the beggar boy takes the child into a boat, which drifts away in a storm. The boy protects the youngster with his own clothing, and when a fisherman rescues them, the little one is safe and happy, but the beggar boy is unconscious. The family rejoices over the saving of the son, and mourns over the supposed death of the boy, but when the little son in his loving innocence seeks to awaken the other it appears to work a miracle and life returns.

Ether and Mordecai (Gaumont, June 18).—This excellent picture is a continuation of the film of the week previous, Marriage of Ether, and carries the story of Ether to a conclusion, with her victory over Haman. The acting is of high quality, and the production most sumptuous.

The Bandit's Wife (Kessanay, June 18).—This Western tragedy is a thrilling one and has a novel plot, which, though morbidly unpleasant, is strongly interesting. An outlaw's wife, who has transferred her affections to another of the gang aids him in a plot against the husband to deliver the latter to the sheriff for reward. The plan for the capture is arranged, and the woman writes a note to her accomplice telling him when the husband intends escaping by crossing the border. The husband, however, has been watching. He finds the note where his wife had left it, and adds a line, stating that the supposed death of the boy, he dressed in the wife's clothes. Then he induces his wife to go out to see if the coast is clear, and she is shot by her lover for her husband.

Reviews of Independent Films

Reviews of independent films by THE MIRROR are confined at present to those of the Sales Company branch of the independent production, for the reason that the Associated Manufacturers, as the insurgents call themselves, are not represented in any theatre in New York where all first runs may be seen, whereas the Sales Company releases are exhibited daily at the Fourteenth Street Theatre.

Speaking generally of the independent production, as represented by the Sales Company, it must be said that it averages of a much higher quality than it did a few months ago, and constantly calls for less and less criticism. Imp films are frequently of considerable merit, showing intelligence in story and direction. Bison films have improved wonderfully over earlier releases, and the productions of that company are now rarely, if ever, weak. Very often they are distinctly good. Ambrosio and Italia films and the Film d'Art productions are generally of superior quality in all respects, ranking well up with the best foreign production. Powers' pictures are also better than they were formerly.

Of the new American producers connected with the Sales Company, the Atlas and Defender both show promise, but both also

show need of greater care in detail, and especial care to eliminate "camera consciousness," and to acquire some degree of realism.

On the other side of the independent fence, the Thanhouse pictures, of course, rank highest. Indeed, the manner in which this new company, without previous experience in picture making, has developed in quality, shows what may be done in film manufacture when intelligence and energy are employed.

Other American companies of the Associated Manufacturers are the Nestor, Centaur, Carson, Capitol, Motograph and Electograph. Of these only the Nestor has come recently under frequent observation of this reviewer, and it was then noted that the company's work was showing improvement. The one Capitol release reviewed in THE MIRROR was sadly deficient, and the only Carson pictures, seen some time ago, were hardly worth considering.

The imported films on the insurgent side are the Lux, which are usually quite good, the Eclair, which are sometimes good, the Cines, which rank fairly well, the Le Lion, which are just ordinary for foreign pictures, and the Great Northern, which are sometimes good and sometimes bad, in a

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

The Long Trail The Fire Chief's Daughter

A story of the "Land of the Midnight Sun," told in detail by the world's greatest picture man—

SELIG

Get Wise

Get Hep

to the value of the **DIAMOND S**

Released June 27
Length about 1000 ft.
Code word, Trail

More excitement and real heart interest embodied in this picture story than there would be if you woke up some morning and suddenly found yourself a millionaire.

POSTERS? Tons of 'em!

Released June 30
Length about 1000 ft.
Code word, Daughter

WEEKLY BULLETIN SENT POST FREE.
LET US PUT YOUR NAME ON OUR MAILING LIST

SELIG POLYSCOPE CO., INC.
45-47-49 RANDOLPH ST. CHICAGO, U.S.A.

★ MELIES RELEASES ★

JUNE 23, 1910

WHITE DOE'S LOVERS

A Drama of Cowboy Valor.

On Same Reel **THE STRANDED ACTOR**

A Sentimental Comedy.

JUNE 30, 1910

THE RULING PASSION

A Comedy Drama of Love in Mexico, showing extremes to which one Mexican youth was put to gain the girl of his choice.

We have Posters, too. Write us for them if your Exchange does not supply you.

★ **G. MELIES, 204 East 38th Street, New York City** ★
Western Representative: **JOHN B. ROCK, 100 Randolph Street, Chicago, Ill.**

dramatic sense, but are always fine, photographically.

It will be observed that here are from twenty-five to thirty reels of new pictures per week to fill the demands of the limited independent field—more issues than the entire licensed field absorbs, and the licensed theatres outnumber the others by at least two to one throughout the country. The danger that confronts the independents is, therefore, clearly apparent on the very face of things. They are in danger of forgetting quality for the purpose of attaining quantity. It seems to be a race to produce new pictures without sufficient reference to dramatic or photographic art. And this tendency has been evident in the production of nearly every independent American company for some time. Good as have

WANTED
Sketches and Scenarios for
Talking Motion Pictures

JOHN W. MITCHELL
645 West 43d Street, New York.

been a few imp pictures, and much as the Bison films have improved, nearly all the releases of these companies as well as practically all other independent American

companies, excepting Thanhouse, show haste and lack of thought in their production. Crude stories are crudely handled, giving the impression that they are rushed through in a hurry—anything to get a thousand feet of negative ready for the market. Such pictures, of course, do not cost much to produce, but they are not of a class to make reputation. The Thanhouse company, alone of the independents, shows a consistent effort to do things worth while, and it is an open question as to how long this policy will survive in the face of the increase of production announced by the company to three reels per week.

If the independent were to establish a legitimate demand for their films they must pay first attention to class and quality. The American public is becoming more critical day by day, and the time is long past when anything, so long as it moves, will answer for a motion picture.

An Engineer's Sweetheart (Bliss, June 14).—This melodrama which contains a number of realistic railroad scenes, starts in with the old, old incident of the undesirable suitor trying to kiss the heroine, which, of course, is the cue for the entrance of the favored lover, in this instance the engineer, who comes bravely to the defense of his lady love. Then the vanquished suitor plans to take the life of the lover, and the vile scheme is eventually foiled by the girl arriving in the nick of time. This plot has been used in pictures no less than a thousand times, and it is surely entitled to a vacation. In the present version the engineer is tied to a railroad track with a train coming, and the girl goes through fearful contortions trying to untie him. Otherwise, the acting is fairly good.

Wenonah (Powers, June 14).—Here is a creditable effort to present a Revolutionary story, in which an Indian girl is made to figure with some reasonable consistency. An American officer saves the life of Wenonah, and she falls in love with him. The officer is then saved by the girl in return, when he is attacked by the Indians. Just for this she is banished from the Indian camp, and is cared for by the American, whom she again repays by recovering certain dispatches for him, which he captured from a British courier. She is shot in the performance of this act, dying in the service of the man she had worshiped. More clearness of construction would have added to the merits of the film.

Settling a Boundary Dispute (Atlas, June 15).—If the players taking part in this picture could have realized that there is something else in picture acting besides frantic gesticulations everybody waving arms and striking attitudes all at the same time, and as rapidly as they can make their muscles move, they might have succeeded in making this little love comedy acceptable. As it is, the film is nothing but a moving picture without any real appeal. It is impossible for the spectators to take it as even a pretense at reality. Two old men have a terrible time shaking their fists at each other about a line fence. The college boy son of one of them, falls in love with the daughter of the other and to reconcile the two old fathers the masquerade as bandits, each one in turn attacking that one of the other while the other one comes to the rescue, thus winning the old fellows' favor. Their masquerading disguises were not effective or convincing, and all of the principles failed to forest the camera.

The Emperor's Messenger (Ambrosio, June 15).—This is a story of Napoleon, after his return from Elbe and at the commencement of the Hundred Days. The picture is interesting and very well acted. Napoleon is represented faithfully in attitude and movements, but not in facial appearance. He desires to send a message on ahead to an officer of the French army, stating that he has returned, and when his own messenger fails, a peasant volunteers to send his little son, secreting him cunningly in the basket of a vegetable dealer, who is conveying his merchandise to the emperor's camp. The king's guard is passed one of the sentinels plunges his bayonet into the basket, wounding the boy, but the lad makes no outcry, and passes safely, delivering the message and insuring the support of the troops to Napoleon, who later lionizes the lad before the assembled army.

Legend of the Holy Chapel (Film d'Art, June 16).—This is a creditable issue, but not exceptional, as we should expect subjects of the pretension of these producers to be. To begin with, the story is disconnected, and has no appeal and the acting is all the time "acting"—graceful and finished, but nevertheless obviously "acting." The legend that is told represents a King Louis of France calling on the architects of a town to design a chapel. One young architect competes, but another, who is supposed to be backed by Satan, murders and steals the plans is awarded the job and builds the chapel. But he sees visions of his victim everywhere and finally kills himself after confessing to the King.

A Policeman's Son (Imp., June 16).—This story is cheap melodrama and not at all the class of picture work the Imp. people have previously given us. The acting is in harmony with the story—that is to say, mere acting, with no intelligent effort to attain the realism of life. The people race through their parts like the old time picture actors, and nearly all of them play to the camera, the policeman's son in particular. The story tells of a policeman's son who is in love with the daughter of a rich, but stingy, man. The father, to get rid of the lover, steals money from his own safe and then accuses the lover of the crime. The girl sees her father taking the money, but she remains in the next room throughout the disturbance, until she gets her cue, and then she comes on and exposes the plot. It is all done precisely as it would not happen in real life, and we are not surprised, therefore, when we see the hero and his father shake hands with the old chap and everything ends happily.

Her Dad's Pistol (Powers, June 16).—The acting in this improbable melodramatic film goes to the extreme limit of actors talking to the camera—a fault that the best and most successful producers are striving to correct. To make matters worse, some of the players roll their eyes in an agonizing way at every opportunity. We are not allowed to forget for a moment that they are "acting." The story, as intimated above, lacks probability. "Dad" appears to be a Western ranchman, who is wounded and robbed, and his daughter is obliged to find work in a restaurant. The robber had stolen the old man's revolver, as well as his money, and one day he comes to the restaurant to eat. Some one insults the girl and the robber protects her by pulling his gun, the one that was stolen, and the girl recognizes it by the initial letters on the handle. She then secures his arrest, but we learn nothing as to the recovery of the money, our only conclusion being that the robber was an imbecile for keep-

ing such an incriminating piece of evidence about him.

The Phenologist (Powers, June 16).—This is an attempt at fantastic farce without consistent plot. The actors all try to "act" funny, and only partly succeed. As near as the spectators can make out, the phenologist, who is a woman with a machine for enlarging bumps, plots to make a rich, but foolish boy propose to her daughter, but the girl's lover works the machine to cause the rich chap to propose to the hired girl, while he himself impersonates the rich youth and gets himself married to the girl. There are a number of laughs in the picture, despite its shallow character.

LICENSED FILM RELEASES.

June 20 (Biograph) Never Again. Comedy	590 ft.
20 (Biograph) May and December. Comedy	384 "
20 (Pathe) Reconciliation of Foes. Drama	948 "
30 (Seig) Opening an Oyster. Comedy	1000 "
20 (Lubin) The Road to Happiness. Comedy	350 "
21 (Vita.) The Little Mother at the Baby Show. Drama	975 "
21 (Edison) Bootles Baby. Drama	990 "
21 (Gaumont) The Princess and the Pigeon. Drama	490 "
21 (Gaumont) Hercules and the Big Stick. Comedy	505 "
22 (Pathe) The Great Train Holdup. Drama	950 "
22 (Pathe) Perseverance Rewarded. Comedy	443 "
22 (Pathe) Riding School in Belgium. Educational	535 "
22 (Kessany) A Victim of Hate. Drama	988 "
22 (Urban) A Child of the Squadron. Drama	595 "
22 (Urban) An Excursion. Comedy	430 "
22 (Kalem) The Wanderers. Comedy	996 "
23 (Biograph) The Marked Time-table. Drama	996 "
23 (Seig) Our New Minister. Drama	1000 "
23 (Lubin) The Motion Picture Melodrama	955 "
23 (Mellon) White Doe's Lovers. Comedy	477 "
24 (Pathe) Catching Fish with Dynamite. Comedy	459 "
24 (Edison) The Judgment of the Mighty Deep. Drama	1000 "
24 (Kalem) The Cheyenne Raiders. Drama	988 "
24 (Vita.) The Family Fend. Com.	988 "
25 (Pathe) The Great Train Holdup. Drama	990 "
25 (Kessany) The Forest Ranger. Drama	990 "
25 (Vita.) By the Faith of a Child. Drama	885 "
25 (Gaumont) Does Nephew Get the Cash. Comedy	535 "
25 (Edison) Hercules at Erida. Scene	405 "
25 (Biograph) A Child's Impulse. Drama	994 "
27 (Pathe) Caesar in Egypt. Drama	990 "
27 (Pathe) Save Us from Our Friends. Comedy	950 "
27 (Lubin) Apache Gold. Drama	1000 "
27 (Bell) The Long Trial. Drama	1000 "
28 (Vita.) When Old New York Was Young. Com.	990 "
28 (Edison) The Little Fiddler. Comedy	990 "
28 (Gaumont) (Title not reported).	990 "
28 (Pathe) Napoleon. Drama	990 "
29 (Kessany) O-h-l-e-k-e-n Spells Chicken. Comedy	284 "
29 (Kessany) Pat and the "400." Comedy	718 "
29 (Urban) (Title not reported).	990 "
30 (Kalem) The Miner's Sacrifice. Drama	982 "
30 (Biograph) Muggsy's First Sweetheart. Comedy	982 "
30 (Seig) The Fire Chief's Daughter. Drama	1000 "
30 (Lubin) Faith, Love and Woe. Drama	960 "
30 (Mellon) The Ruling Passion. Com. Drama	950 "
July 1 (Pathe) Rebellious Betty. Comedy	990 "
1 (Pathe) Inside the Earth. Comedy	1000 "
1 (Edison) The Stars and Stripes. Drama	1000 "
1 (Kalem) The Colonel's Errand. Drama	990 "
2 (Pathe) Max Follis the Police. Comedy	990 "
2 (Pathe) Hiding Feats by Cosacks. Comedy	990 "
2 (Kessany) Bad Man's Last Days. Drama	1000 "
2 (Vita.) Old Glory. Comedy	990 "
2 (Gaumont) (Title not reported).	990 "

VITAGRAPH ROOSEVELT FILM.

Special Release of Roosevelt's Return—Other

Vitagraph Coming Subjects.

The Vitagraph people were on the job again when ex-President Roosevelt arrived in New York Saturday, July 15, and the day being regular Roosevelt weather, insured excellent views of the event, which have been issued as a special release, now ready. The Vitagraph Company has gained the reputation of sustaining the American reputation for enterprise in all parts of the world, and it has come to be a matter of course that big events of all kinds in Europe or America are always covered by Vitagraph photographers.

The next Vitagraph bulletin contains a number of important film announcements. The release of July 1, *Saved by the Flag*, is a thrilling drama in which the power of the Stars and Stripes is demonstrated. On the same reel is an odd comedy, *Wilson's Wife's Countenance*. July 2 an allegorical historical picture, *Old Glory*, will be released. It is especially suitable for Fourth of July exhibition, but should also last as a valuable national subject. Other films announced in the bulletin are: *A Boarding School Romance*, a refined comedy, said to be of unusual merit; *Between Love and Honor*, a love story of a young fisherman and his sweetheart; *Becket*, a tragedy of the twelfth century, said to be powerful in domestic interest, and *Nellie's Farm*, a pathetic child story.

Demand for the Special Vitagraph Corbett release is said to be extensive. The company has had prepared a special circular and poster which exhibitors may secure in quantity for special advertising.

The souvenir leaflets of the Vitagraph Gai are also in strong demand among exhibitors who are asking for them in special lots.

IMPORTANT PATHE RELEASES.

Many Feature Pictures Coming During the Next Ten Days.

For the coming ten days Pathe Freres announce as fine a programme as has ever been released consecutively by any manufacturer. Commencing Saturday, June 25, with their American production, *The Great Train Hold-Up*, they follow June 27 with *Caesar in Egypt*, which is the second of the Cleopatra series, the stage settings of which, it is said, is excels. Wednesday, June 29, comes *Napoleon*, produced, it is promised, in a manner in which only Pathe Freres can produce a French historical subject. Friday July 1, *Rebellious Betty*, a comedy with their much talked of new comedienne in the leading part, will be released. Saturday, July 2, *Max Follis the Police*, will be another of the versatile comedies that have made Max Follis famous the world over. The following Monday they release a comedy, *The Runaway Dog*, and also a colored film of particular interest, *The Rhine from Cologne to Bingen*. July 6 the release is the art film, *Love Ye One Another*, which, it is said, will be the hit of the season, and coupled with it is a comedy, *Jinks Has the Shooting Mania*. July 8 comes *Bighearted Mary*, a pathetic drama with two young girls as the chief actors. Coupled with it is a very short picture of Roosevelt at a French review that is remarkable for the fact that he talks with the General in command right in front of and facing the camera.

INDEPENDENT FILM RELEASES.

June 20 (Imp.) In the Mesh of the Net	1000 ft.
20 (Film d'Art) Fort Du Bitch. Comedy	961 "
20 (Eclair) Eugene Grandet. Comedy	958 "
20 (Nesror) Boss of S. H. Hanch. Comedy	958 "
21 (Thompson) The Trick Umbrella. Comedy	958 "
21 (Powers) Nevada. Comedy	958 "
21 (Kinograph) Drowsy Dick's Dream	510 "
21 (Kinograph) Tempered With Mercy	475 "
21 (Bliss) The Sea Wolves. Comedy	950 "
21 (Lax) The Devil's Wand. Comedy	950 "
22 (Motograph) Taft for a Day. Comedy	850 "
22 (Electrograph) An Interrupted Courtship	790 "
22 (Ambrosio) The Story of Luis Told by Her Feet. Comedy	950 "
22 (Ambrosio) The Trick Umbrella. Comedy	950 "
22 (Centaur) Getting Rid of Uncle. Comedy	950 "
22 (Centaur) One Good Turn. Comedy	300 "
23 (Eclair) From Love to Martyrdom	980 "
23 (Imp.) A Sad Fate Here. Comedy	980 "
24 (Lax) We Want Your Vote. Comedy	400 "
24 (Lax) An Exciting Yarn. Comedy	450 "
24 (Kinograph) Lieutenant Rose. Comedy	960 "
24 (Owl) Too Many Girls. Comedy	950 "
24 (Thompson) The Governor's Daughter	1000 "
24 (Bliss) A Mexican Lothario. Comedy	950 "
25 (Italia) The Man Suffragette from the Abolition of Work for Women	950 "
25 (Italia) The White Lie. Comedy	950 "
25 (Powers) A Plucky Girl. Comedy	950 "
25 (Powers) Why Jones Reformed. Comedy	950 "
25 (Capitol) Cash on Delivery. Comedy	900 "
25 (Great Northern) The Captain's Wife	980 "
27 (Imp.) The Brother's Feud. Comedy	980 "
27 (Eclair) The Sorcerer of the Surf	620 "
27 (Eclair) Juliet Wants to Marry an Artist	400 "
27 (Nesror) The Crooked Trail. Comedy	954 "
27 (Yankov) The Heroine of Pawnee Junction	900 "
28 (Powers) Mother and Daughter. Comedy	950 "

W. T. ROCK AND FIGHT PICTURES.

According to the press dispatches there appears to be no doubt about the licensed film companies controlling the pictures of the Jeffries-Johnson championship battle. W. T. Rock figures conspicuously in all the stories and appears to be strictly "on the job." According to one report he has bought from Jack Johnson the latter's one-third interest in the pictures for \$50,000. The other interested persons are not yet reported as having sold, but it appears to be merely a question of terms.

NEW WESTERN FILM COMPANY.

It is rumored that a new motion picture making company will shortly be launched at Salt Lake City, U. which will build and equip a studio for Western drama. Harry Revere, of the Majestic Theatre, will be connected with the new company. Other details are not at present announced, and it is not known which branch of the independents the new company will associate with.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Luna, O., the Royal, Dreamland, Lima, and Star were all taxed to the utmost June 13-14, owing to the annual convention of K. of P. of Ohio.
At Denver, N. H., the Orpheum (M. J. White) played fair business June 6-11. The Clement (J. J. Castle) enjoyed good patronage June 6-11; their amateur night each week is proving a good drawing card. S. and P. Canvas Theatre (F. N. Fenslie) drew fair business June 6-11, and Lettie May in songs and dances was an extra feature.
At Williamsville, Conn., the Seaside: La Belle Leonora, singer, and Madame Fensley, pianist, are taking a summer vacation, returning in September. Manager Dorman has secured Dot

Libby to sing, and Mrs. Charles Collins, of this city, will be the pianist; business fine. At the Bijou the Roosevelt pictures in Africa attracted big houses June 13-15.

At Sunbury, Pa., the People's Theatre drew big all week of June 13-15. Manager J. N. Blanchard is to be compensated for the high-class entertainment offered here. At the Nixon, Washington, Pa., Manager C. D. Miller offered a bill of strong vaudeville and pictures to good business all week June 13-15.

The Motion Picture Theatre, of Lancaster, Pa. (Edward Mosart), after the close of its regular vaudeville season, began an indefinite season of moving pictures.

At the motion picture houses, Saratoga Springs, Bijou, Lyric, and Wonderland's business keeps up to the topnotch; S. B. O. every evening. Excellent licensed films are shown.

Harry Gale has secured control of the Winsted, Conn. Opera House, and vaudeville and pictures will be the summer attractions. The Seaside (M. J. Carroll) had capacity business June 6-11.

A deal has just been completed whereby another motion picture theatre is to be added to the list of amusements in Portsmouth, O. The new house will be under the management of Fred N. Tynes, who for a number of years was correspondent for THE MIRROR in this city. At Fremont, O., the Gem, new picture house, opened June 6, with seating capacity of about 150. Has fine location and doing a big business.

Manager Dupla, of the Royal, has redecorated the theatre inside and put in a new steel front. The improvement makes this one of the prettiest little theatres in this part of the State. He has also installed an immense electric piano, which is in itself a strong attraction, to say nothing of the good line of pictures shown. Business at Dreamland, the Star and the Lima Theatre continues good. Manager Blackstone, of the Lima, sold out to H. Hengstenberg, of Wapakoneta.

The motion picture houses at Saratoga Springs, N. Y., all did a thriving business June 10-15. At the Lyric Steve Bower made a big hit with Will Roster's two latest successes, "Grand Baby and Baby Grand" and "Just For a Day." At the Bijou Martin F. Reynolds won much applause with "When the Daisies Bloom" and "Hanging Your Hat in Detroit." At the Wonderland Joe Downey sang "My Western Rose" and "Jungle Moon" to greatly pleased audiences, and at the Pontiac Edward Kramer rendered for the first time here "Without You the World Don't Seem the Same." Head Musical Publishing Company's latest and greatest success, and made a big hit.

THE RECORD OF DEATHS.

Mrs. W. L. McMillan, wife of W. L. McMillan, the character actor and author, died at the McMillan ranch in Illinois, June 1.

Frank A. De Luis, son of the late Frank A. De Luis, a well-known musical director of some years ago, and Louise De Luis, died in Brooklyn June 12. Mr. De Luis had been ill with tumor on the brain for five weeks. Mr. De Luis was born in Kentucky, thirty-six years ago. He was a member of the Music Union and was well known in musical circles. He leaves a mother.

Mary Stockley Johnson, wife of Owen Johnson, the playwright and author, died at the Roosevelt Hospital June 17. She was the daughter of the late George W. Stockley, of Stockbridge, Mass. She leaves her husband, two daughters and a son.

John B. Magin, father of Bonnie Magin, was hospitalized in the Anderson Cottage, Seaside, L. I., last week. Mr. Magin had rented the cottage with the expectation of moving his family there in a few days. Mr. Magin's absence for two days instigated a search, which resulted in his being found dead.

Burt P. Thayer, remembered for supporting May Irwin for several seasons and for several years in Frohman company, died in Monticello, N. Y., last week.

Frederick Fischer, father of Alvin Fischer and a retired merchant of Terre Haute, Ind., died in that city June 14.

FRANCIS MOREY DRAMATIC AGENCY.

A Missoula man paid a visit to this progressive agency last week and was gratified to find the place blocked up by people doing business. Mr. Morey's successful handling of the agency will shortly necessitate removal to larger offices, particulars of which will be duly announced. Among the bookings of the week is *Odette*, a high-class detective play by Marie Doran, which will be produced at Phillips' Lyceum, Brooklyn, nine performances weekly, June 27. The cast includes Allen Holubar, H. Nelson, De Lancy Backler, Charita Darrah, N. A. Roache, Rosebelle Leslie, and Nadine Reed.

Births

RUSKO.—A son to Mr. and Mrs. Domenico Russo.

Married.

CAVALIERI—CHANLER.—Robert Winthrop Chanler to Lisa Cavalieri, in Paris, June 15.

MESSENGER—MARTIN.—William Thomas Messenger to Florence Madeline Martin, in New York, Feb. 15.

SMITH—COOK.—Ernest Smith to Emma Cook, in Jersey City, June 15.

SMITH—BURNS.—Walter L. Smith (Walter Lewis) to Florence M. Burns (Florence Burnsmore), in Detroit, Mich., June 15.

WATSON—TAUBE.—Joseph K. Watson to Anna Taube, in Toronto, Can., June 15.

Died

DE LUIGI.—Frank A. De Luis, in Brooklyn, N. Y., June 11, aged 36 years.

FISCHER.—Frederick Fischer, in Terre Haute, Ind., June 14.

JOHNSON.—Mary Stockley Johnson, June 17, in New York.

MAGIN.—John B. Magin, in Seaside, L. I., June 14, aged 62 years.

MILLAN.—Mrs. W. L. McMillan, in Tucson, Ariz., June 1.

NEVILLE.—Henry Neville, in London, June 19, aged 73 years.

THAYER.—Burt P. Thayer, in Monticello, N. Y., aged 42 years.

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

PLAZA.

With the reduction of prices for the Summer at the Plaza comes also a reduction of worthy acts. The bill opened with illustrated songs by Mortimer Green, who sang "You Are the Ideal of My Dreams" and "Any Little Girl That's a Nice Little Girl is the Right Little Girl for Me." Both are pretty songs. Mr. Brown was by no means the most successful interpreter of the songs. Then came Ray Crocker and her pickininnies in "A Specialty from the Sunny South." Miss Crocker's voice has deteriorated since the writer saw her earlier in the season but she is attractive, a fact which, combined with the dancing of the pickininnies, still brings a measure of success to her act. The motion pictures of James J. Jeffries at his training camp came third on the bill. After one is led to believe that he is to see Jeffries in practice with his trainers and that he is to be shown something of Jeffries' methods, he is disappointed to find him feeding chickens, irrigating his land, pitching hay and buying himself with other farm duties far removed from the ring. Harry Thomson, who followed the pictures, scored the first genuine applause. Like all protean acts when well done, Mr. Thomson's sketch of the happenings in a night court was deservedly appreciated. Mr. Thomson has a remarkable grasp of Yiddish, German and Irish dialect, and has a fund of funny jokes to accompany each dialect. The Little Municipal Four proved themselves thorough musicians, with ability to play several different instruments. The blackface comedian of the four might just as well remain white and do his turn straight. His slight bit of comedy does not "take." (Gertrude Van Dyck sang three songs in costume. Her last song, a duet between a baritone and soprano, ended her act splendidly. Frank Sheridan and company in James Horan's "The Sheridans" moved down from the American to be the headliner at the Plaza. Mr. Sheridan is an example of the excellent acting too seldom found in the work of a legitimate actor who comes over to "do vaudeville." The story in itself is broad, but its breadth is increased by an audience which sees in it far more than the author intended. Alfred Hitchcock has replaced Hayden Clifford in the role of Harry. The other members of the original cast, Hector McCarthy, Robert Clingman, Gertrude Barthold, Dolly Collins, Mary Cross, and Otto Mandillo, continue to give Mr. Sheridan satisfactory support. McDonald and Huntington in their melange were big favorites. The first part of their act, in full stage, is pretty and refined. The singing of the two is pleasing, and Miss Huntington's dancing is graceful and dainty. Her imitation of a Parisian music hall singer is excellent. The picture of the two women in a London garden, and her girl is interesting. The act pleased enough for several bows. Finlay and Burke in their sketch, in Vaudeville, are as amusing as ever and were favorites with the audience. The Bathsheba Trio are as popular as they were the week before at the American in their song, "That Yiddish Rag," accompanied by appropriate gestures, remains the big feature of the offering, though "That Italian Rag," "Whoops, My Dear," "My Wife's Away," and the simulation of the tones of a harp on the piano, for which Verina "Bossy" was selected, were well received. Herman and Rice closed the bill, with the exception of the pictures, with a pantomime comedy act. One of the gentlemen is a contortionist and the other is a clever tumbler. Their act was short and satisfactory.

ALHAMBRA.

Nora Bayes and Jack Norworth topped the bill here last week and repeated their hit of the preceding week when they played the Colonial. Their act was not changed and the same costumes were in evidence. Mr. Norworth really should wear something more dressy during his first rendition. Several persons seated near Tina Minnow critic on Monday night were heard to make adverse comments regarding his walking suit, and it would be so easy for him to make a pleasing appearance. They were again called out for bowing unaccountably, and barring the fact that Miss Bayes insisted upon referring to their matrimonial alliance for the "seventeenth hundredth" time, everything passed off most pleasantly. The Little Stranger with Paul DuSant, William Russell and Richard Webster in the cast, was the next most enjoyable offering, and although it is not a very pretentious production, it is one long to be remembered. Seldom do vaudeville audiences have the pleasure of witnessing such admirably and evenly played characters. Here at last are three actors who appreciate the true value of modulation in expression. Whoever staged the playlet is deserving of almost unlimited words of praise. Jesse Lasky's Love Waltz, featuring Burt D. Harris and Lillian Buchter, entertained in no unmistakable fashion. In a previous criticism of this production appearing two weeks ago Tina Minnow critic made the mistake of crediting the portrayal of the role of the Princess Zella to Monti Brooks, and the comments made about her work in this part at that time should have referred to Miss Buchter, and vice versa as regards the comments on the portrayal of the role of Brenda, credit being due Miss Brooks. Miss Buchter showed marked improvement in her work, however, and the entire performance was more enjoyable therefore. Miss Brooks is also deserving of additional words of praise, while Mr. Harris is due for a line of commendation. The Cadets De Gasconne sang as effectively as hitherto, each of their high-class renditions being especially well handled, and the applause bestowed upon them proved that their efforts were fully appreciated. Charles W. Bowser, Edith Hinkle and company in Oliver White's amusing playlet, "Superstition," scored as emphatic a hit as hitherto, each of the principals doing excellent work. Maxfield Morse handled the part of the reporter in able fashion. Cross

and Josephine had the second position, offering their comely singing and dancing act in one. The act in its present form is rather incongruous and might be changed about to considerable advantage. The change from the rough soubrette to the dainty ingenue type by the girl is all too sudden and it does not help the offering at all. The second half is much more pleasing than the first and the comedy sketch won a goodly sized hand. The Arlington Four scored a very heavy hit rendering "Good Luck, Mary," "Mandy," and "Nobody Else But Me," the latter reminding one very much of Bert Williams' song, "Nobody." The method of rendering the song following the lines laid down by the colored comedian being followed closely. Others included the Pantser Trio of acrobats and the Ferrell Brothers in comely cycling.

BRONX.

Owing to the exceptionally bad weather on last Tuesday evening there was only a fair sized audience present at the Bronx theatre to enjoy the excellent Williams bill which was well staged by Evan Thomas, who has done his share in making this house so popular with the Bronxites. Julius Steger and company had the headline position, presenting Mr. Steger's former big success, "The Fifth Commandment." In his cast were lived Hollingsworth, the grand father, Maud Earl as the daughter, and John Romano as the harpist. Needless to say, the sketch proved decidedly entertaining and the star and his supporting players were tendered a number of well deserved curtains. Howard and Howard, coming next to closing, were the hit of the bill. In fact they were called out after the cards for the closing act of the Beanie Valdere Troupe had been placed and a comedy speech resulted. Thomas J. Gray's song, "Any Little Girl That's a Nice Little Girl is the Right Little Girl for Me," was sung in Yiddish dialect, the number being as big a hit as when sung straight. Conlin, Steele and Carr scored heavily in their comedy singing and dancing skit, the close being exceptionally strong. Gordon Eldrid and company had the third position, presenting Lincoln J. Carter's very amusing playlet "Won by a Leg." The first scene could have been much better played, and whoever staged the act is deserving of censure for much of the business in this portion. Many points could have been made to tell far more effectively had different methods been followed. The second half, which is the best part of the act and which, by the way, might easily be made the only scene, won decided favor and the business with the artificial leg proved as funny as ever. Irma Hildreth was only passably good as the maiden aunt. Sally McEwen was very good as the colored "mammy." Elizabeth Doddridge gave a fair portrayal as the sweetheart, and Gordon Eldrid was effective in his role. He showed a tendency to play to his audience too much, however, and this marred his work. The Golden Troupe of Russian singers and dancers were well liked, and their series of native dances and songs proved as pleasing as hitherto. The Victoria Four sang "Shaky Eyes." "To the End of the World with You." The Song of the Soul," a dialect character number, and a medley of popular airs, all of which proved entertaining. They have good voices, the first tenor being particularly gifted, his falsetto being most effective. The Two Vivians opened the bill with their sharpshooting and again scored a most comical hit. Miss Vivian wore a new and beautiful blue princess gown which was greatly admired by the women folk out front. The dressing of this act adds much to its success, and Miss Vivian's good looks go a long way toward making the act the success it is. The Valdere girls were dressed in new black and red gowns of the same knee length which fact is deserving of a word of praise. Their riding was as cleverly accomplished as heretofore and the act scored heavily. Collins and Brown won favor with their hard shoe dancing, but their comedy work was a bit sad and did not win much favor.

NEW BRIGHTON.

The bill for the past week at the New Brighton Theatre was quite on a par with the mark of high quality established by Manager Robinson since the opening of the current season. The bill was opened by Zebodie, a clever equilibrist. Then came Elsie Boehn, whose masculine baritone singing voice quite eclipsed in rumble the surf across the roadway. Then came Gertrude Vanderbilt and Harry Pilcer in a new contribution to vaudeville, reviewed under New Acts. Charles L. Gill and company presented a new dramatic playlet, called "The Devil, the Serrano and the Man (New Act)." The Kaufmann Brothers aroused much mirth with their funny patter and blackface imitations of Italian street singers. The Old Soldier Fiddlers aroused the patriotism of the audience to the point of bringing it to its feet during the playing of "America," and then Welch, Francis and company presented a firmly constructed piece of far-fetched farce called "The Film Mr. Flop." Adele Ritchie repeated at Brighton the hit she scored at Hammerstein's a week or two ago, and it must be said that the fascinating blonde lady has never been in better voice for singing. The remainder of the bill included the Palace Girls, Ed Wynn and Al Lee, the Flying Martins, and an amusing motion picture.

AMERICAN MUSIC HALL AND ROOF.

The Barnyard Romeo played its second week at the American Music Hall and Roof-Garden last week, and, judging by the Wednesday matinee, the revised production pleased even more than the original travesty did. Adelaide, the dancer, is now the star of the principals, although her specialties have little or nothing to do with the story or theme of the production, nevertheless she pleased mightily, scoring a most remarkable hit. J. J. Hughes, who has been appearing with her in vaudeville, also

appeared here, playing the part of the Harp, while she was seen as the principal Mouse. Maybe she was supposed to be a white mouse, but she looked far too pink. Joe Boganny's Lunatic Bakers were also an added feature, being "run in" as monkeys and doing their fast and always entertaining feats of tumbling. Miss Kishew has cast aside her white skirt she used during the first week and now wears a pair of loosely fitting trousers above her white hose. The opening of the act has also been changed to advantage, showing the barnyard just before dawn, with fiddlers twinkling in the gloaming. "The Glow Worm" being used as the opening musical number. Jack Hawkins opened the bill with his high jumping, being followed by Cartmell and Harris. Maria Lo's Dresden China Tableau came next, with Stella Maybaw and Billie Taylor in fourth position. Barnard's dogs preceded Fred Nibbs, who told a number of new travel stories which were received favorably, most of his material being snappy and up to the minute. Lambert in his impersonation of famous musicians was the only other artist upon the bill.

FIFTH AVENUE.

Pauls Edwardes was the feature here last week (New Act). Miss Waters was seen for the first time hereabouts in a long while, and his pianologue, songs and stories were hugely enjoyed. His finish might be strengthened a bit, however, and on Tuesday afternoon he closed less strongly than he might otherwise have done. The Six Gelsia Girls made a pleasing musical act, with sufficient added beauty to give an atmosphere quite out of the ordinary. Mae Melville and Robert Higgins pleased, as they always do, in their comedy skit, each one being applauded generously throughout the act. Hayward and Hayward presented their comedy sketch "Holding Out the offering being thoroughly enjoyed. The "props" came in for their share of appreciation, adding to the act, as heretofore. Hawthorne and Burt were not much of a hit and their Hebrew and straight comedy act finished weakly. The Brothers Permae closed the bill and in any other position would have scored a most emphatic hit. Their nightingale specialty is exceedingly funny and most cleverly carried out. Adonis opened the programme (New Act).

AMERICAN.

Of the ten acts at the American Music Hall downstairs at night last week five were also given at the Plaza. Herman and Rice, McDonald and Huntington, Finlay and Burke, Ray Crocker and Pickininnies, and Harry Thomson gave three performances a day, two, a matinee and evening performance, at the Plaza, and a night performance at the American. Their reception here was quite as cordial as at the Plaza. Eddie Weston sang "My Old Man is Baseball Mad" and "Hurrah for the Summer-time," with illustrations. Louis Granat gave a pleasing exposition of his act as a whistler, rendering a medley of ragtime airs and of grand opera. In the Subway, a laughable comedy sketch of the subway by Edgar Allen Woolf, proved a winner. In the cast of five persons were William Daly, Eugene Keith, Byron March, Herbert Morris, and company. The same as shown in the Subway was a novelty, and with the superb bag punching exhibition of the Gordon brothers filled in an interesting twenty minutes. The Lambert Brothers gave an exhibition of their strength and muscular development. Motion pictures of James J. Jeffries, the same as shown at the Plaza, and the Americope completed an entertaining bill.

BRIGHTON MUSIC HALL.

A bill of pretty equal merit was that at the Brighton Beach Music Hall last week. The headliners were McIntyre and Heath in "The Man from Montana," and it is needless to say that these comedians amused their usual audience of laughs. Barnes and King in a mixture of comedy and magic opened the bill, and were followed by Marbelle Morgan (New Act), who scored some little hit with three well chosen songs. The Six Musical Outfits, Walter and Georgia Lawrence, and company, Bird Millman and company, McDonald, Crawford and Montrose, and Welch, Mealy and Montrose completed an interesting and amusing programme.

ROOF GARDEN FOR ATLANTA.

Felix Biel, for several years general manager of the Felix Biel Circuit of Theatres, has leased the new \$100,000 Peachtree Roof-Garden Theatre in Atlanta, Ga., and will open the season July 4. The Peachtree Roof-Garden is one of the finest roof theatres in America, and the only one in the South that will be devoted to high-class performances. It is the intention of Manager Biel to make this the leading Summer theatre in the South. Operatic, dramatic and vaudeville attractions as well as bands will be played during the Summer months. After the Summer season Manager Biel will turn the place into a Winter garden. The location is one of the best in Atlanta. There is no question that Atlanta, with a population of nearly 250,000, is able to support such an amusement resort. Mr. Biel left for Atlanta last week to assume the management. The Peachtree Roof-Garden is not affiliated with any circuit and will be run as an independent house.

BENEFIT AT ARVERNE.

A concert and vaudeville performance will be held at the Arverne Pier Theatre, Arverne, L. I. N. Y., on Sunday evening, July 3, for the benefit of the Young Women's Hebrew Association. The programme will be under the personal direction of Julius P. Witmark. Already a number of the best headliners in the vaudeville and concert world have volunteered for the service, and the affair promises to be one of the most entertaining of the season.

GEORGE M. LEVINTRITT DEAD.

George M. Levintritt, vice-president and attorney of the William Morris, Inc., died at his home in this city last Monday morning, after a lingering illness. The funeral was held on Wednesday afternoon between one and two o'clock, the offices of William Morris, Inc., being closed at that hour. Recently Mr. Levintritt went to Canada on a recreation trip, but it did not appear to do him any good.

FOREPAUGH AND SELLS' CIRCUS.

Big Three Ring Enterprise Plays Against Heavy Odds at Manhattan Field—Rainy Weather Hurts Business.

The Adam Forepaugh and Sells Brothers' Circus played a week's engagement at Manhattan Field, 155th Street and Eighth Avenue, last week, this being the first time that a similar attraction of a large size has been seen in this city under canvas in many years. Unfortunately the Weather Man was in strong opposition, and as a consequence it rained at some time or other during about every performance, either matinee or night. And on Saturday the storm which swept the city in the afternoon made such a lake of the Manhattan Field that no performance could be given that evening, and the show began to break up and go its way to Yonkers. It is always unfortunate when any sort of an amusement attraction of a decent order fails to draw in the dollars; but when the attraction is as good, as large and as pleasing as is the Forepaugh and Sells Brothers' Circus, the regret is all the more poignant, for this certainly is one big and pleasing entertainment.

On Friday night, when Tina Minnow critic was present, the huge "big top" was crowded to the last seat. In fact, the crowd kept on coming in some time after the advertised time for beginning the show. There was the usual spectacular grand entrance procession and then came the regular acts, beginning with the trained elephants in the care of William Hays, George Dezman, and Richard Smith. In the aerial acts there were included the following well known and clever teams: Aerial Posters, the Elliot Trio, the Kimball Sisters, the Three Alcons, the Two Franks, Three by Bell Sisters, the Three Ortaney Sisters, the Family, the Richards Sisters, Miss Ab. Johnson, Fred Lagers, the Alvares Troupe, Joseph L. Lafferty, James B. Wallace, and the Minerva Sisters.

In equestrian acts the following artists showed their skill: Mamie Lowande, Marie Morris, Charlie Rooney, Dan Curtis, Richard Welton, Charles Rooney, Lola Jameson, Benita Morris, John Rooney, and William Melrose.

In ground tumbling, balancing, handstand contortion, and other feats the following performers entertained: The Avalon Family, the Two Franks, A. Merry Andrews and company, Two Ortaney Sisters, Three Sisters Ortaney, Fred Lasere, Ukichi, Madame N. Hines, Madame Ortaney, Miss A. Welch, Joseph L. Lafferty, Hyataki and Ukichi, Kakural, Hines Duo, Wahlund and Tekla Trio, Five Alpine, Hanley and company, and the Hilders Trio, Fred Lagers and Ukichi, Landor Trio, Hines-Kimball Troupe.

Captain Webb's Seals was an act which won decided favor.

Dan Curtis offered a feature act, in which he controlled over sixty horses in one ring at one time, putting them through a series of evolutions, which won a big hand. The clowns, of which there were a score or more, amused with many familiar antics, while several up-to-the-minute "stunts" were called into play, including a comet and a single boxing pantomime. This latter was especially clever and reminding one of the baseball travesty of "Silvers" Oakley. A small "squared" ring was set up on the track, and the clown went through all of the formalities of talking with the seconds, the referee and his opponent, and then the shadow boxing followed, with a succession of falls that were wonderfully well done. After and before each round he walked over to one side of the ring and rang the gong, also fanning himself, giving himself a drink of water and rubbing himself down. Needless to say, the number scored heavily, and the clown deserves a special mention, but unfortunately his name was not on the programme.

The usual "hippodrome" races closed the show, while in another tent the familiar "side show" was given with the accompanying concert and a minstrel entertainment.

WITH THE WITMARKS.

Con Conrad, of Wedden and Conrad, continues to play M. Witmark and Sons' "Temptation Rag" in his piano specialty. Trainer and Dale are making a marked success with "Daddy Was a Grand Old Man" and "Kilken, My Own," with Witmark winners. Barron and Bovey, unfailingly score with James Brockman's amusing "My Angeliote Chere," the comic Witmark "won" ditty. The Arlington Four are singing Harry Armstrong's "Shaky Eyes."

While at the Orpheum Theatre, Brooklyn, recently Frank Morrell sang, as usual, "Your Mother Still Believes in You," the words of which are by himself and the music by George Christie. M. Witmark and Sons publish this number.

In the performances given by Jewell's Mantikins are used "Red Fes" march and "Temptation Rag," both Witmark numbers.

BURT PAYS \$1,000 DUTY.

After more or less dithering Errol Burt, the European vaudeville star who arrived in this country on the S.S. "St. Louis" a few weeks ago, preparatory to making his American debut in August, has settled with the customs authorities for \$1,000 duty on the gowns brought by him from Paris. The enormous amount paid on this consignment of frocks conveys only in part the value of the newcomer's wardrobe. Other gowns, purchased from the estate of the late Marquis of Anglesy, had previously been shipped from London. Although the artist has brought with him a vast quantity of valuable jewelry, unlike other performers, he refuses to discuss its value or what duty he paid to get it into this country.

AUGUSTA FASSIO DIES.

Augusta Fassio, the girl acrobat and member of the Fassio Family, whose neck was broken by a fall upon the stage of the Empress Theatre, Cincinnati, about three months ago, died last Friday, June 17, at the Cincinnati Hospital. This is the first fatal accident to occur in this family of acrobats, who have been before the public for one hundred and five years.

AMERICAN ARTISTS ABROAD

SEVENTH LETTER FROM "THE GREAT RAYMOND" ON HIS AROUND THE WORLD TOUR.

Hunting Trip Up a Tributary of El Rio Beribice in Argentine—"Bagging" a Huge Jaguar—Exciting Experience in the Tropics of South America.

Sunday at daybreak we boarded Dr. Freita's steam launch at Beribice and with a little skiff towing behind us went up a narrow, muddy tributary to El Rio Beribice, taking with us a cook, general factotum, Indian guide, two big Russian hounds, my bull terrier, "Kink, Jr.," and last, but not least, the "high mogul," "big chief," of the party, Pedro, the eccentric half-breed "animal man," who objected strongly to dogs and the Indian guide. So we agreed they should remain in "camp," while under his trained guidance we should annihilate the beasts and reptiles of the jungles.

We chugged merrily along at the rate of ten miles an hour until nearly noon, when we made fast our trim little craft to some of the great gnarled roots of the "greenheart trees" that lined the shore. We had breakfast on board and now disembarked, keen on finding what the dense, dismal jungle of bush held for us. I rather disliked the idea of leaving the dogs, especially "Kink," as he is a big, muscular fellow and a "bully good pal." However, as our friend, the dusky "managerie supplier," was insistent, we—the Doctor, Pedro, and myself—started for the "bush," armed with repeating rifles, revolvers and "machettes" (long, heavy knives used to chop a path through the brush).

Visions of fierce hand to hand conflicts with huge mountain "tigers" (jaguars) and death struggles with giant tree boas arose before us, but we kept bravely on, closely dogging the footsteps of our experienced and wary guide, whose heavily booted feet seemed to fall without cracking a twig or making a sound. We had proceeded silently in this manner for, perhaps, half an hour, when Pedro suddenly stopped, put his ear to the ground and listened intently, then motioning us to follow, tapping his gun significantly, he strode ahead to a little pool of water, where we saw the fresh marks of some animal's feet. Pedro whispered one word, "tigre." Stooping and closely examining the footprints, which were slowly filling with water, he discerned many smaller footprints, which, however, were not so recent. Arising, he tapped his rifle significantly and said, "Dos tigres muy grande, madre, padre, y tres bonas" (two big jaguars, father and mother, with three cubs), and so it proved.

We proceeded more cautiously now, Pedro easily following the trail. Luckily for us that what little breeze there was was blowing in our direction, for in all probability had the wind blown in the opposite direction I wouldn't have this adventure to relate, as all wild animals are keen scented and take to flight when they scent danger, and it wouldn't take a jaguar cat's keen nose to detect Pedro. He radiated an "aura" of atmosphere all his own. But, then, it requires a strong man to withstand the many hardships of animal catching.

As we caught a glint of sunshine through the bush ahead a warning snarl apprised us of the nearness of our game and danger. We cautiously approached with fingers on triggers and peered through the thick, tropical undergrowth. A slight greeted us that I will never forget. There in the bright sunshine were three pretty little "tiger cubs," tumbling and playing on the sand, mewing, spitting and pawing at each other like kittens, while just back of them crouched the biggest jaguar I have ever seen, snarling and ready for a death struggle to protect her babies from whatever danger might be near.

Quickly raising our guns we fired, but in the excitement of the moment I unfortunately touched Pedro's arm and his well directed aim was spoiled and our lady jaguar received a shot through the ear, which simply infuriated her, and, as she sprang toward the bushes where we were, Pedro whirled me aside, but none too soon, as one of the powerful paws ripped my sleeve and tore my arm, leaving a scar which is still visible. Before the huge cat could turn for another spring Dr. Freita's rifle rang out and she rolled over and stiffened out, dead. We dragged her into the open, Pedro cautioning us to look out for the mate, while he proceeded to capture, with little difficulty, the big kittens, after putting each one in a separate canvas bag, which he tied securely. He whipped out a keen edged hunting knife and in ten minutes held up what he assured us was as fine a "tiger" skin as could be found in Guiana.

Loaded with the skin and cubs we returned to our camp, shooting two armadillos on the way, which Pedro himself insisted upon cooking in "bush nigger" style. The pot roast, made with wild herbs, little red peppers and tree leaves, proved a most appetizing dish, the flesh tasting not unlike white chicken meat, fully as tender, but a trifle "stronger."

The evening we put in shooting frogs, which here grow to an enormous size. These we turned over to the "creole" cook and had a fine supper of frogs legs ("alaricilla"), rolled in cornmeal and fried with onions, wild tomatoes and eucalyptus leaves. This dish "Kink, Jr.," positively refused to recognize as edible, though he

condemned to partake of the armadillo meat, in spite of the red peppers, which are "muy forte." As night came on Pedro built a huge bonfire of underbrush and dried twigs and we retired to our tiny berths in the little launch "Esperanza."

At sun up Pedro aroused us with his weird Indian songs, a sort of rag-time chant sung in minors. After a thorough soaping and a sponge bath, followed by a "souac" (tipping a bucket of water over the head), at which Pedro heartily laughed, he considering the whole proceeding a foolish waste of time, we prepared the canoe and started out to shoot up a wild fowl for breakfast. This was a simple matter, as game is so plentiful through this section that it reminds one of "Red Niblo's" old hunting story of the man with the gun that kicked. Nothing more eventful occurred during the balance of our "hunt" than the shooting of a ten-foot "gater," which, when ripped open, revealed a pair of copper toed little boots that told a most pathetic tale. We skinned Mr. "Gater" and after capturing a wounded flamingo and a small anaconda prepared for a moonlight sail (or rather steam) home. This was easy, as we had the current with us and we drifted and churned along, taking an occasional shot at the fiery eyes that our "head light" frequently revealed peering at us through the underbrush bordering this muddy little creek. Pedro all the while sat placidly in the bow of our trim little craft regarding us with undisguised amusement and basely chuckling to himself over our discomfiture as our rifles boomed away through the dead, tropical night, without result.

Before dawn we were in sight of our good ship "Peruna," and as we fired a "salute" the dimly lit deck revealed the heads of Mrs. Raymond, Miss Yvette, Wilbur, "Micky," Francois, and the "bunch," protruding from various windows and state-room doors to welcome the "fearless voyagers." Micky and Wilbur were first on deck to see the "game," and, with the exception of Micky, who declared there was "better hunting in the Adirondacks," all were enthusiastic over our "bagging."

MAURICE F. RAYMOND.

CHICAGO NOTES.

The season is drawing to a close as far as the outlying vaudeville houses of Chicago are concerned. The Julian closed Sunday, the White Palace closed Sunday, Sittner's will close for the season at the end of this week, the President will close at the end of this week, the Star has been closed for several weeks, and many other small houses will close at an early date.

Edith Haney and Marguerite Haney were both on the bill at the Majestic in Chicago last week. It was the first time the two Miss Haney had ever met, though each had heard of the other. Manager Lyman B. Flower, of the Majestic, had billed the two Miss Haney until it was misleading as to the identity of one or the other, and Stage Manager Abe Jacobs assigned them to the same dressing room. The Miss Haney had a toly week of it. The pleasure of little Miss Edith was increased when she was handed contracts by the Orpheum people for seventeen weeks on the Orpheum and Interstate parks.

Kithel May closed a week's engagement at the Kodak Theatre in Chicago last week and announced that that was the ending of her season. She will idle away the Summer months. Her plans for next season have not been decided upon.

The impression beginners have of the stage was clearly shown at the "professional try-out" at the Bush Temple Theatre on Thursday night of last week. Almost every one of the offerings contained something suggestive. Evidently these amateur actors had witnessed the successful offerings of the present time, and the fact that salaciousness covered up an absence of ability had so impressed itself upon their minds that the sure road to success (in their eyes) led to the introduction of material which is not suited for refined vaudeville. One act went so far as to introduce a coochie-coochie dancer, and Manager W. P. Shaver promptly rung down the curtain. "I don't know how the work of the comedian in one was to be combined with the dance, but it was billed as a sketch," he said. The Bush Temple audience is quick to recognize merit, and just as forceful in its determination to discourage beginners who have nothing in their favor.

Brooks, Tomlinson and company produced a sketch which has the suggestion of a successful offering. It has played the very small houses, but this was looked upon as its first regular showing. The Venetian Trio also showed promise, and is probably looked by the time this is read.

Thursday night of last week was a very warm night and the large number of theatrical agents who gathered there were rather disappointed in the bill. It was not so rich in promise as previous offerings along the same line. The acts were mainly full stage acts, and this caused waits of as long as five minutes each. One bill shows at the Bush Temple on Monday, Tuesday and Wednesday nights and another on Friday, Saturday and Sunday nights. The Thursday night show is "a pick-up" for the management.

K. E. MERRIDITH.

PHILADELPHIA NOTES.

The bill at the Park Theatre this week includes the Metropolitan Minstrel Misses, an octette of merry players, the very small house, the Russian barefoot dancer, Laura Dean and Joseph Sibley in Behind the Scenes, Jeanette Germain, vocalist, and Al. Salvini Wilson in Italian impersonations and songs. Pictures of scenes and incidents of the funeral of King Edward will be given.

The Georgia Magnet and the comedy sketch, Her Friend from Texas, which is played by Francesca Reading and company, are headliners at the Grand this week. They remain all week, but other features are changed bi-weekly. The William Penn will offer this week Albert's Polar Bears, a salt entitled The Laughing Horse, by Harris Grove; Milton, Pearce and company; the Twin Anderson Sisters, songs and dances; Ada Williams, vocalist; Eckert and Francis, and Musical Behrend.

Genevieve Kelley, a West Philadelphia girl, is still with The Rosebuds, but is doing less singing than formerly for the reason that she is training her voice for more difficult work. The "Big Hip's" bill this week includes

VAUDEVILLE.

VAUDEVILLE.

MOLLIE WOOD

ORIGINAL CATCHY HUMOROUS SONGS—VIOLIN—PIANO

OPEN FOR ENGAGEMENTS

50 East 34th St., or DRAMATIC MIRROR.

"PAULINE"

The Eminent French Hypnotist

Re-engaged for THIRD Consecutive Week, Kansas City, Mo.

LOUISE KENT

IN VAUDEVILLE

Her Own Company

JULIAN ELTINGE

RESTING

Direction of

Fort Salonga, Long Island

ROGERS, LEONHARDT & CURTIS
Knickerbocker Theatre Bldg.

SAM CHIP and MARY MARBLE

In Anna Marie Pollock's Chatty Sketch

"IN OLD EDAM"

Address all communications to JOHN W. DUNNE, Hotel York, N. Y. City.

MEMBER V. C. C.

THOS. J. RYAN---RICHFIELD CO.

ORPHEUM CIRCUITING

FEBRUARY 28th, 1910, TILL FEBRUARY 18th, 1911

Davenport's Equestrian Conclave, Stella Morlain's Leaping Hounds and Trained Animals, Prince Youturkey in his "sides for life," the Sisters Skremka, revolving ladder; Man and Nevina, knockabout acrobats; Les Theodores, contortionists; Yankatoma, globe juggler; Bungo and Leo, aerial gymnasts; Bush and Frutser, eccentric comedians, and Bayer Brothers, fancy and trick cyclists.

Keth's bill this week is an ideal Summer entertainment. Paris by Night, by Signor G. Molasso, will be given for the first time in this city, and will introduce the Parisian danseuse Mile. Minna Minar, Ben Welch in Hebrew and Italian impersonations, is also underlined. Walter Wroe will introduce, two or more of his graceful little dancers—all Philadelphia. Welch, Mealy and Montrose in a baseball skit, Kaufmann Troupe of six cyclists, Claude M. Roode, slack wire; Van Hoven, humorist and magician, and a new series of moving pictures will complete a most entertaining performance.

The Gayety will this week present The Girls from the Orient, with the "Garter Girl" dancer as a special feature. It will be her first appearance in this city.

Two Arabian high-diving horses, "King" and "Queen"; the Girl Behind the Gun, Willis and Lewis, robe acrobats; Lena La Courier, prima donna; Heidelberg Student Four, Handy's Dainty Dancing Dolls, Chic and Chicolella, comedy cyclists; the Three Juggling Traxers, Johnson, Davenport and Lorella, comedy acrobats; Mile. Wilson, aerialist, Lowando's Bijou Comedy Circus, and White's Comedy Mule Circus comprise an interesting bill, which will be presented at the Philadelphia Hippodrome this week.

Washington Park on the Delaware, rebuilt from the destructive fire of last August, opened Saturday. Mariorana's Band is the chief attraction.

JAMES D. SLADE.

SAID TO THE MIRROR.

"Chicot," the former distinguished vaudeville critic, has the following to say about Polaire. He writes: "Just for record let's tell the others that Polaire is not making her American debut. She was at the Pleasure Palace shortly after that house opened—'95 or '96. Then she did a straight singing act, and was not accounted great in any sense. She was bragging about her waist then, but it did not attract much attention, and she would have clubbed the man who called her ugly."

"AUTO RUN TO BRIGHTON."

An automobile run to Brighton Beach was held last Sunday afternoon, about forty cars being included. Each car was owned by a vaudeville act and each contained its owner and invited guests. The autos were driven to the New Brighton Theatre, where the players were the guests of David Robinson at the matinee performance.

PERCY G. WILLIAMS RETURNS.

Percy G. Williams arrived from Europe on the S. S. "Mauretania" last Friday. He announced that he had booked the Damachona

FRED J. BEAMAN

"The Real Writer"

of Vaudeville Sketches. Author of "Suppressing the Press," "Mr. and Mrs. Gene Hughes" \$1,000 prize sketch. Lewis McCard's "Winning on Wind," "Bertha & Edward's," "The Girl from Yonkers," "Hallen & Fuller's," "A Lesson at 11 P.M.," and more than seventy other comedies. Carter Block, Jackson, Mich.

JAMES MADISON

1401 BROADWAY NEW YORK

Writes for the biggest stars in vaudeville, including Joe Walsh, Jack Norworth, Ben Weisk, Lew Doan, Harry B. Van, Les Harrison, Barney Bernard, Fred Dupres, etc.

During the Summer I can be seen personally at Miner's Brewery Theatre, where I am producing stock burlesque, also at my office by appointment. Get MADISON'S BUDGET, No. 13 Price 25

Thomas J. Gray

The Versatile Vaudeville Writer.

MODERN IDEAS IN SKETCHES, SONGS, MONOLOGUES, BURLESQUES. Writes to order only. Author of over One Hundred Hits. References: Joe Walsh, Julius Stittings, Bert A. Williams, Harry B. Van, Herbert Cyril, Prince and Virginia, Jimmy Lucas, Hanson and Miller, Ben Ross, Quillian and Murray, Dan Maloy, Sam Stern, Ed. Morris, Louie Park, Edna Edwards and Co., "At the North Pole," etc., etc. Long Acers Building, Times Square, New York.

CHARLES HORWITZ

The acknowledged foremost author of One-Act Plays, Sketches, Lyrics, etc. His record cannot be equalled. His hits are international. Over 150 Operettas composed now playing Vaudeville. Order your new material at once. Get in touch with CHARLES HORWITZ, Knickerbocker Theatre Building 1401 Broadway (Room 313). Phone 2848 Murray Hill.

Troupe of Russian Dancers, Daisy Derman and Clarence Mayne for appearances over his circuit NEXT SEASON.

INNOVATIONS AT FIFTH AVENUE.

From the Fifth Avenue Theatre comes the definite announcement that not for a single day will the house be closed this Summer. The management has introduced two new innovations in the shape of individual drinking cups, served filled with ice water and destroyed by attendants immediately after contents are emptied; and the installation of a ticker news service, whereby patrons can be accurately informed during a performance of the activities of stocks, sporting results and news of the day.

NEW VAUDEVILLE ACTS

OFFERINGS NOT SEEN BEFORE IN THE METROPOLIS REVIEWED BY "MIRROR" CRITICS.

Paula Edwards Returns to Variety Stage—
Gertrude Vanderbilt and Harry Pilcer at New Brighton—The Devil, the Servant and the Man—Other Productions.

Gertrude Vanderbilt and Harry Pilcer.
Gertrude Vanderbilt, an sprightly and chipper as in The Jolly Bachelors or A Skylark, and Harry Pilcer, fresh from the La Salle Theatre production of The Flirting Princess, joined efforts at the New Brighton Theatre last week in a singing and dancing act that appeared to please the Brighton Beach patrons immensely. It can be said that the agile pair work together excellently and should make an extremely welcome addition to summer vaudeville. The only regret that the turn inspires is that the dancers have chosen to use numbers already terribly familiar to frequenters of the variety theatres. The opening number, "Come Along, Miss Mandy," is excellently done, it is true, but the song has long since lost its freshness through its use by Nora Bayes and Jack Norworth. The second number, "Exaggerated," formerly "Gendarme's Song," the third contribution, a lively Spanish song and dance, is novel enough and prettily done. For the fourth portion of the little programme Miss Vanderbilt and Mr. Pilcer danced a fresh and new idea with which to captivate themselves. Their ability deserves something far better than rehearsed material. Little Miss Vanderbilt is a joy to look upon, with ankles as nimble as her eyes are bright, and a smile that would bring any vaudeville act up from mediocrity. Young Mr. Pilcer, with a singing voice remarkably like Julian Hingst, dances nimbly and wears a lengthy list of men's suits usually described in advertisements as "college" clothes, possibly because they appear only in vaudeville and never on the backs of college men. Exaggerated, a series of style and wit, the right kind of a college man's weakness, despite the cartoonist. Vanderbilt and Pilcer are welcome, but Miss Vanderbilt doubly so.

Paula Edwards.

The return to vaudeville of Paula Edwards at the Fifth Avenue Theatre last week was not marked by any remarkable aftermath of enthusiasm on the part of her audiences—at least not judging by her reception on Tuesday afternoon. She rendered four songs and showed a corresponding number of gowns. The first song was called "When You Are Married, Girls," the costume accompanying it consisting of a blue princess affair of ankle length. The second was a "souse" or intoxicated impersonation number of no particular value as to comedy results. The second dress was a white lace creation with a basket of cloth of silver running down the front. A surtutlette song followed, calling forth a black princess gown of satin with a long train. The final number was a chorus girl song, called "I'd Rather Be in the Chorus Than Be a Great Big Star." The dress was a canary colored gown of knee length. A conversational bit included in the number was exceptionally stupid and made her finish decidedly weak.

Charles L. Gill and Company.

At the Brighton Theatre last week Charles L. Gill, with a company including Harry English and C. H. O'Donnell, presented a new one-act play by William Anthony McGuire, called "The Devil, the Servant and the Man." The sketch is far more interesting than its badly chosen title would imply. Its story has to do with a dream of a man while under the influence of liquor and who has just come from performances of "The Devil and the Servant in the House." In his drunken dream he is visited in turn by the Devil, who comes with suggestions of evil, and by the Servant, who comes with his teachings for good. The playlet may be a trifle severe for vaudeville audiences, but it appeared to meet with the hearty approbation of its hearers last week. The acting is a bit better than the vaudeville average. Mr. Gill is straightforward and convincing, and Mr. English and Mr. O'Donnell, as the Devil and the Servant respectively, act with convincing sincerity.

Maybelle Morgan.

A prepossessing young woman, apparently but little known hereabouts and named Maybelle Morgan, was one of the features of the bill at the Brighton Beach Music Hall last week. Miss Morgan is a stately brunette, tall and straight, who sings three attractive songs rather well. The first song is called "Every Little Girl's the Same to Me," and is pleasing enough, although it appears to be frankly imitated by the success of Thomas J. Gray's hit, "Any Little Girl That's a Nice Little Girl is the Right Little Girl for Me." This number Miss Morgan sings in an elaborate street frock and large hat. Then changing to a very gorgeous Spanish costume, Miss Morgan sings "Won't You Come Out for a Walk, Little Girl?" Then in a costume in which lights figure with a very pleasing effect to the eye, she sings "Lollis." At the Music Hall Miss Morgan scored an undoubted success.

Adonis and Dog.

Adonis is an equilibrist and acrobat who made his debut at the Fifth Avenue last week, opening the bill. His work, while not out of the ordinary, except for his dog, is decidedly good and he scored an undoubted hit. He uses a platform and pedestals of the usual variety, most of his work consisting of hand stands and balances upon his hands. The dog did a series of balancing stunts, closing the act with his master in a most effective manner by walking down the steps from the platform upon his forefeet and following Adonis off the stage, the man walking upon his hands.

VAUDEVILLE JOTTINGS.

Helen Van Buren is yachting and spending the summer at Bay St. Louis, Miss.
Gertrude Barthold, who is now playing the part of the daughter with Frank Sheridan in The Derelict, has signed with A. H. Woods to

play an important role in The Girl from Rector's next season.

J. B. Allen, formerly routing manager of the Southern office for the William Morris circuit, resigned May 30 and is now general manager of Soler Sarah.

David B. Kennedy, late star of H. H. Frasco's Uncle Jack Perkins, is now in vaudeville and bills himself as "The Arkansas Rube." He played his first week in variety in four years at the Idea Theatre, in Fond du Lac, Wis., last week.

Gussie Udell is at her home at Lapel, Ind., suffering from a fractured ankle.

Augustus Neville and co. are laying off in Chicago this week, having recently completed a tour of the Sullivan and Conditine circuit.

The Flirting Princess will open the season at the Grand in Kansas City on Aug. 20.

Sam Patterson, who was for five years with the Five Musical Spillers, has severed all connections with the act.

Sidney and Edna Harrington, who have been in vaudeville presenting a skit that is said to be a laugh provoker, have been engaged for the Grand in Kansas City, which will take them to California, their home State. Miss Harrington, who was formerly Mary Bell Bishop, played the leading feminine roles for David Deasaco during his early managerial career in the West.

Work is progressing nicely on the new vaudeville house, the Hippodrome, which is being erected at Grand, N. Y., by Charles F. Gilmore, and it will be ready for occupancy on or about Aug. 1.

The MacDonald Trio, recent arrivals from the West, are reported to be making a big hit in Philadelphia and vicinity with their sensational bicycle act, in which the three are seen in excellent work. They hail from California, and will play most of the Eastern States.

Bush and Payer arrived from this week after a nine months' tour of the West. They open at the R. and C. circuit Aug. 15, at Winnipeg, for a trip to the coast.

Develo, the trick bicyclist, who was doing a "daredevil" turn at one of the local parks at Kansas City, Mo., was painfully injured June 12 and may not be able to perform for a few days at least. Fireworks are used in connection with his act, and a rocket exploding in his face caused him to lose control of his machine and fall to the floor while doing his "whirl of death" in the cage.

The new Morris Theatre in Tacoma, Wash., is to seat over 1,000 persons, and will be located on the site of the old Star Theatre, which was burned a few years ago. It is expected that work will be begun at once on the building.

Karl Flynn, a Kansas City "product," quite well known in vaudeville, was tendered a most royal welcome by the "home folks" upon his recent appearance in the Electric Park vaudeville bill the week of June 12-18.

Mr. and Mrs. Raymond Gilbert, now playing The Bad Man from Idaho, a Western playlet by Una Clayton, are at the Fourteenth Street Theatre this week.

The Ashland Theatre in Chicago has opened, after having undergone extensive improvements. Contracts were signed recently between the Schenck Brothers, managers of the Palisades Amusement Park, Palisades, N. Y., and Joseph Croner, representing Joseph Croner, better known as Nervo, the leading athlete, insuring the appearance of Nervo in his Leap for Life act at the New Jersey amusement resort during the entire summer season. Nervo will give two exhibitions each day. His initial leap was made on May 28. His act consists of a flying leap of thirty feet through the air from an eighty-foot platform to a slide. The slide is regulated at an angle of about seventy degrees, on which Nervo lands on his chest, making what is known as a Chest Dive.

Tom Wadell, closing the Fifth Avenue Theatre last week, after enjoying a successful tour of forty-six weeks. He will spend two weeks with his father at the latter's home in Shenandoah, Pa., where on Tuesday, June 21, he will be initiated in the Order of Elks, No. 945. A few summer weeks will be spent at Atlantic City, N. J., as he will reopen in August in the East.

Earle Reynolds and Nellie Donegan, the roller skaters, have been booked for one solid year in the halls of England and the Continent. They sail for England on the steamship "Mauretania" to-morrow, June 22.

VAUDEVILLE PERFORMERS' DATES.
Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.

American Newsboys' Quartette—Maj., Charleston, S. C., Orph., Savannah, Ga., 27-July 2.

Andale's Animals—Orph., Spokane, Wash. Barnes and Reming—Arcade, Niagara Falls, N. Y., 27-July 2.

BERGEN, VALENTINE—Alhambra, N. Y. Begini and Arthur—Hammerstein's Roof, N. Y. C.

Bohemian Quintette, Marius—Empire, Edmon. Con. Ala., Pantages', Spokane, Wash., 27-July 2.

Bowers, Walters and Crocker—Ariel Roof, N. Y.—Indefinite.

Bretagne, May—Star, Laconia, N. H., 23-25.

Bryant, Eugene—Vancouver, B. C., Orph., Tacoma, Wash., 27-July 2.

Camoron, Ella—Savoy, Syracuse.

Cliner Comedy Four—Revere Beach, Mass. Collins and Brown—Proctor's, Newark, N. J.

Crane, Viola—Maj., Butte, Mont., Washington, Spokane, Wash., 27-July 2.

CLEGG, WILL, M., AND BLANCHE CLEGG—Orph., Frisco, May 30-June 30.

Cross and Josephine—Poli's, Hartford, Conn. Cunningham and Marion—Proctor's, Newark, N. J.

D'Arville, Jeannette—Marionette, Wis. De Haven, Ralph, and Alice Whitney—New Academy, Buffalo, N. Y., Baker, Rochester, N. Y., 27-July 2.

Dorothy, Gavin—Orph., Savannah, Ga., Maj., Jacksonville, Fla., 27-July 2.

Dorch and Russell—Maj., Butte, Mont. Drew, Frankie—Grand Family, Fargo, N. D.

Eldora—Maj., Columbus, Ga. Ellsley, Ottke and Ellsley—Wichita Falls, Tex., care of General Delivery.

Elsworth and Landon—Lyceum, Port Arthur, Can. Fanton, Joe—Hippo., Indianapolis, Ind.

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EXCH. "CLEVELAND CIRCUIT"
533-535-537-539-541 & 543 Knickerbocker Theatre Bldg., 1492 Broadway, New York
Do "Cleveland Vaudeville Circuit" Theatres outnumber any two others?
Do ALL PARKS, FAIRS, THEATRES, BOOKED BY CLEVELAND make MONEY?
Do OTHER BOOKING AGENCIES COPY our Methods, Advertising, etc.
THE BIGGEST BOOKERS OF BIG HIPPODROMES
POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

Fentelle and Valloris—Orph., Portland, Ore. Fisher, Maud and Gladys—Orph., Frisco. FISHER, MR. AND MRS. PERKINS—Grand, Tacoma, Wash., Grand, Portland, Ore., 27-July 2.
Foster, Ed.—Elks', Pike Bluff, Ark. Garry, Harry—Hawallah, Honolulu, H. I.—Indefinite.
Gilmore, Le Moyne and Perry—New Sun, Springfield, O., 27-July 2.
Giose, Augusta—Shea's, Buffalo, N. Y., 27-July 2.
Gustille, Bernard, and Wm. F. Rogers—Maj., Chicago, Ill., 27-July 2.
Gruber, Max—Orph., Portland, Ore. Hamilton, Estella B.—Maj., Charleston, S. C., Orph., Savannah, Ga., 27-July 2.
Harris and Randall—Grand, Massillon, O., Victoria, Columbia, O., 27-July 2.
Hawthorne, Hilda—Lake Cliff Park, Dallas, Tex., 20-July 2.
Herlein, Lillian—Tivoli, London, England, May—Indefinite.
Horton and La Triska—Hippo., Portsmouth, England.
Hulbert, Laura, and Madie De Long—Orph., Denver, Colo.
Innes and Ryan—Chester Park, Cinl., O., Lake Side Park, Akron, 27-July 2.
Jolly and Wild—Maj., Chicago, Ill., Shea's, Buffalo, N. Y., 27-July 2.
Klein and Clifton—Los Angeles, Los Angeles, Queen, San Diego, 27-July 2.
Kurtis-Busse Dogs—Colonial, Erie, Pa., Park, Akron, O., 27-July 2.
Lace and O'Donnell—N. L. B. P., Jamestown, N. Y., N. L. B. P., Uniontown, Pa., 27-July 2.

LASKY'S LOVE WALTZ—Young's Pier, Atlantic City.
Leonard, Eddie—Orph., Los Angeles. McDowell, John and Alice—Lyric, Charlottesville, Va., 27-July 2.
Merritt, Hal—Orph., Frisco, Cal. Newell and Niblo—Mission, Salt Lake City, Utah, Maj., Denver, Colo., 27-July 2.
Nosses, Six—K. and P. N. Newark, N. J., New Brighton, Brighton Beach, N. Y., 27-July 2.
Nugent, J. C. Keith's, Phila., Pa., Maj., Chicago, Ill., 27-July 2.
Primrose Quartette—Forest High Park, St. Louis, Mo.
Romaine, Selma—Bradford, Bradford, Pa., 20-22, Glen, N. Y., 23-25, Adelle, Newark, O., 28-30.
RYAN AND RICHFIELD—Orph., Los Angeles, Cal.
Sanford, Joe—Baker, Rochester, N. Y. Spadoni, Paul—Orph., Oakland, Cal., 20-July 2.
Sully and Phelps—O. H., Oneonta, N. Y., Sara. Susanne, Prince, 27, Empire, Edmonton, Can. Taylor, Mae—Star, Cleveland, O. Troubadours, The—Chester Park, Cinl., O. Van, Chas.—Chester Park, Cinl., O. Van, Chas. and Fannie—21 Elder Street, Brooklyn, N. Y.—Indefinite.
Ward, Jean—Savoy, Wilkes-Barre, Pa. Webb, Harry L.—Orph., Portland, Ore. Whiteside, Ethel—Trevel, Chicago.
Whitman, Frank—Maj., Denver, Colo., 20-July 2. Willard and Bond—Grand, Tacoma, Wash., Winchester, 27-July 2.
Winnchester, Ed—Maj., Denver, Colo. WORLD, JOHN W. AND MINDELL KINGSTON—Music Hall, Brighton Beach, N. Y.
Yerri, Lola—Maj., La Crosse, Wis. Younger Bros.—Hijon, Brainard, Minn.

AMONG AGENTS AND PRODUCERS.

Isabel Jackson and company are meeting with much success in their singing and comedy playlet, Hearts and Dollars. Supporting Miss Jackson in this act is William F. Scheller, who was her leading support in her stock engagement for more than three seasons. Hearts and Dollars tells the story of a deal in Wall Street, where a broker is trying to freeze out his partner. The partner's wife was the broker's old sweet heart, and by recalling to him the old days and singing to him the old songs she melts his heart and he rights the wrong he is about to do her husband by paying him the full value of a mining property. The act is being booked by Charles Michel, William F. Scheller arrived in New York on June 12 and has been engaged by Manager Percy H. Levin, who started Isabel O. Jackson in her vaudeville playlet. The act opened on the Gane circuit time June 10, booked by Sig. Wadell, booking manager for the Vaudeville and Motion Picture Company of America (Gane circuit).
Charles Heller Pomeroy, a well-known newspaper man and press agent, has completed a one-act play, entitled A Burglar's Romance, for Ulric Blair Collins, who will shortly present it in vaudeville. Mr. Collins, who has for many years enacted the role of David in "Way Down East" in support of Phoebe Davis, is well and favorably known to theatregoers. Last season he entered the vaudeville field. An unusually elaborate production is being furnished the new play by W. Crosby Gill, of Wallace's Theatre, and the scenic mounting will be complete to the smallest detail. The new offering is said to be one of the decided novelties in both plot and scenic embellishment.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Melville Kellogg, of the National Show Print, went to Sparta, Wis., last Friday for a brief visit with the Yankee Robinson show.
H. H. Dering and W. Forbes have charge of the reserved seats with the Young Buffalo Wild West.
The horse and carriage parade of the fourth annual Portland, Ore., rose festival, held recently, proved one of the greatest spectacles of the kind, and the parade was witnessed by 300,000 people. Mile. Bedini, formerly a feature act with the Ringling and Hagenbeck-Wallace Circus, and for many years located at the Hippodrome, won the first prize in the affair. She was appearing at the Grand (the Sullivan-Conditine house) and was persuaded to

VAUDEVILLE.

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.
GORDON & SOLOMON Suite 405-5, Gaiety Theatre, B'way and 46th St.
Great Eastern Vaudeville, E. age W. and St. K. E. Saenger, Gen. Mgr.
HART, JOSEPH New York Theatre Building, New York
KELLER, EDW. S. Long Acre Bldg., N. Y.
LASKY, JESSE L. Hudson Theatre, New York
LOVENBERG, CHAS. Keith's Theatre, Providence, R. I.
MASON, JACK (Producer) Hotel Flanders, N. Y.
NAGELY & BENNETT Box 13, Times Square Station, New York
ROLFE, B. A. 661 Long Acre Bldg., N. Y.
SAMPLER, MARTIN M. Gaiety Theatre Bldg., New York
The W. W. STEINER CO. Managers & Producers, 312 Long Acre Bldg.

ED GRAY

V.C.C. "THE TALL TALE TELLER"

enter the parade by a committee of prominent citizens. Mile. Bedini entered her stead in the saddle horse class. Her magnificent black stallion stepped along in perfect time to the band music and was the most highly complimented feature of the display.
George H. Dugnon, of the Two Bills' Wild West, attended the performance of the Young Buffalo Wild West at Evanston, Ill., last Friday night.
Clint A. Graham, formerly master of transportation of the Frank A. Robbins Circus; Harry B. Mulkey, formerly press agent of the Walter L. Main Circus; Jim Dwyer, formerly driver with the Gentry Brothers; E. E. Meredith, formerly press agent of the Hagenbeck-Wallace; Julius Haffner, representing Reubensheim Brothers and Eckstein; George H. Hines, "Buck" Allen, H. H. Hotbacher, Harry Rose and Jim Kewler were among those who went out to Evanston last Friday afternoon from Chicago to see the Young Buffalo Wild West.
Jack Warren is no longer press agent of the Young Buffalo Wild West. The change was made about two weeks ago.
Aviation meets are the latest thing that circus men contend with. They are as aggravating to contracting agents as county fairs.
The Norris and Rowe Circus is now backed by a wealthy Ohio banking firm.
Colonel W. G. La Velle, who has adopted the name of Young Buffalo or Young Buffalo Bill (the billing matter is not always the same), is a picturesque old fellow, and his presence greatly adds to the interest of the exhibition. He greatly resembles Buffalo Bill; in fact he might easily be mistaken for Colonel Cody. Business was not very hot at the afternoon performance at Evanston, Ill., and the night business was almost a turnaway.

The Frank A. Robbins Circus train was wrecked last week one mile from Ebenburg, Pa., and not many miles away from Troy, where the Walter L. Main wreck occurred several years ago. Several of the circus employees were injured and two lions, an elephant, a leopard, an ibex and a jaguar escaped. When crossing a bridge the cages caught on a girder, overturned, and the cars carrying the cages were derailed and thrown over the embankment.
Fort Scott, Kan. Gentry Brothers' Circus had good business June 9 for one performance, but rain prevented the afternoon performance.

Gollmar Brothers' Circus, June 8, had two well filled tents despite rain, at Norfolk, Neb. Smith's Greater Carnival company was at Lancaster, O. June 13-18.

Young Buffalo's Wild West and Texas Rangers are billed for Belvidere, Ill., on June 21. Wallace and Hagenbeck's Circus is billed for Fort Dodge, Ia., Aug. 27. Gentry Brothers are expected, but date not yet fixed. Patterson's Carnival company is booked for during Home Coming Week Aug. 22.

Hagenbeck and Wallace's Combined Attractions are billed for two performances June 22 at Sioux Falls, S. D.

Hanger, Me., is billed for an appearance of the 101 Ranch on June 27.

The Sella-Photo Circus, playing at bargain prices, turned several thousands away at two performances at Spokane, Wash., June 10. Every person entering the tent paid 25 cents at the money-back-if-not-satisfied window, and the cashier was not called upon to refund a single quarter. The performance was all the bills called for, and would have played three days but for the new schedule to let the circus to Denver on June 27. H. L. Tammon, one of the proprietors, joined here.

Jones Brothers' Buffalo Ranch and Wild West was at Belfast, Me., on June 15, and did fairly good business, despite bad weather. Lynn's Dog Circus arrived at Belfast, Me., June 16, on its own mount train.

Barnum and Bailey's Circus is to appear at Bucyrus, O., on July 9.

John Robinson's Circus attracted two large crowds at Topeka, Kan., June 13. Mr. Springer, the press agent, entertained a number of local newspaper men at a Singapore supper 12, consisting of native dishes exclusively. The supper was served by Sport Poushpa and son Conna, of Ceylon, and Mohammed Kaim, of Bombay, India.

PLAYS COPYRIGHTED

Herbstmanover; operetta in three acts. By Karl von Babory; music by Emerich Kaiman.

Hindoo God, The; musical play in two acts. Books and lyrics by D. K. Miller; music by S. Engelke.

Hill of My Life, The. By Joseph J. Woods.

Hogar Alegre, El; comedy in one act. By A. Kaiman.

Honor; drama in three acts. By J. F. Phillips.

Ideal Moderno; comedy in two acts. By F. Calderon and Cereulo.

In Right. By H. Stodart.

Intruders, The; modern one-act playlet. By De Wolfe Allen (pseud.).

Jacques and His Nephew. By George Barton Fox.

Jackdaw, The. By Lady Gregory. Part I. (In the Gaelic "American," p. 8.)

Johannismacht; opera in three acts. By Edgar Vogel, text by G. Nicolai.

John Borden's Daughter; character sketch in one act, dramatized from Leland Ingersoll's story, "A Boniface of Broom Falls," by permission of the Frank A. Munsey Company, by C. Walcott Russell.

Jongleur Blondeauz, La; dramatic sketch. By V. O. Freebairn.

Journalisten, Die; play in four acts. By Gustav Freytag, edited with introduction, notes and vocabulary, by Calvin Thomas.

Labor and the Man; one-act dramatic comedy sketch. By H. S. Sheldon.

Lena Rivers; drama in four acts. By Charles Lawrence.

Libertad y Amor; melodrama in one act. By E. Corda, adapted by Charles H. Hays.

Liebe und Verdienste (Amore e perditione); lyric drama in three acts. By Ludwig Hartmann, music by J. Arroyo.

Lieutenant and the Girl, The; or, The Girl Boy of Dixie; one-act military playlet. By J. Barrymore.

Life in a Dry Goods Box. By Jessie B. Helm.

Little Girl in a Big City, A; play in four acts. By J. K. MacDermid.

Lodging House Keeper, The; monologue. By Evelyn Simms.

Looking Glass, The; a children's play in one act. By Major P. Trevor.

Lorna Doone; drama in three acts. By Mr. and Mrs. Ted Sparks.

Lost, a Pair of Suspenders. By Richard Stoneleigh (pseud.).

Lumberjack, The; musical comedy in three acts, book and lyrics by C. M. Mayers.

Madre Tierra, La; comedy. By E. Amado.

Malibru, Die; play in three acts. By Ernst von Wolzogen.

Maja Desnuda, La; play in one act. By A. Coudido.

Mala Hembra; sketch in one act. By V. de la Vega.

Man soll keine Briefe schreiben; farce in three acts. By Konrad Stifter and Walter Turinsky.

Martha, the Soothsayer. By K. Howard.

Master Skylark; or, Will Shakespeare's Ward; a dramatization from the story of the same name by J. Bennett. By Edgar White Barrill, assisted by the author.

Matter of Honor, A; play in three acts. By T. R. Porter.

Measure of Love, The; play in three acts from the Norwegian. By E. A. Christensen.

Men Who Loved Maimie, The. By C. W. Hogg.

Minister's Daughter, The; drama in four acts. By William Nelson.

Mine Jealousy; one-act comedy. By H. Shore.

Mrs. Newly-Rich; musical comedy in two acts. Book and lyrics by M. A. Bertrand.

Moderate; comedy in one act. By F. Harrier.

Monstania; or, The Last Race. By V. J. Bingham.

Moulin Rouge Girls; burlesque company.

Musical Bath Churn; comedy drama in one act. By S. Feldman.

Unexpected, The; monologue. By Evelyn Simms.

N. S. Lalapalooza; comic opera in two acts. By C. Dunham.

Virtualin; three-act play. By R. A. T. Bliss.

Wedded by Wire. By E. Rose.

Wenn Zwei Dasselbe Tun; four acts. By Paul Wertheimer.

White Hawk, The; dramatization in four acts of H. C. Bailey's novel, "Beaujeu." By H. C. Bailey and D. Kimball.

World of Sham, The; comedy in three acts, translated and adapted from the French.

Y el Cesar lo que es el Cesar; comedy in one act. By F. T. Luna.

Ze Aftersoon Tea; monologue. By Evelyn Simms.

Girl and the Burglar, The; farce in one act. By Frank Matthews.

Girl Who Paid the Bills; comedy in one act. By N. Rhodes.

Gluck bei Frauen; comedy in three acts. By Alexander Engel and Julius Horst.

Golden Search, The; opera in three acts. By F. C. Lay.

Golf, A; play. By A. Munilla and L. Perreiro; music de Luis Ruiz and Pedro Radia.

Gratitude of Carriage, The; historical play in five acts. By A. Justus.

Greatest of These, The; society play in four acts. By Dwight Stevens.

Green Red Monster, The; vaudeville sketch. By M. Forrest.

Half-Hour of Madness, A; monologue. By Adrienne Roncolle.

Harold M. Seidensticker and His Big Town Boys. By Harold M. Seidensticker.

Head of the House; domestic comedy of New York, in three acts and three scenes. By E. W. Townsend and F. W. O'Malley.

Headliner, The; playlet in one act. By V. H. Sothorn.

Heads of Death; one or three act drama and historical Indian life. By F. W. Simpson.

Held Un; one-act farce. By W. R. Brintnall.

Henrietta's Emancipation; comedy in one act. By W. R. Brintnall.

Hier Cowboy Lover; monologue. By Adrienne Roncolle.

His Wife's Brother; modern drama in four acts. By I. W. Edwards.

History of the United States; exercise for thirteen boys. By E. A. Crowl.

Homme de la Montagne, L'. By Claude Roland and Curt Kraatz; adapted by A. de Mauprey.

Honey Bunch and the Spooks; singing, musical, comedy sketch. By E. Jeanne and Clara Ellsworth.

In Cattle Land; one-act playlet. By F. J. Shedy.

Indignant Subscriber, The; comedy. By U. Sinclair.

International Affair, An; musical comedy in two acts. By H. J. Pullen.

"Jack" of the Pacific Fleet. By T. J. Gaffney.

Jack the Giant Killer. By G. T. Smith, A. B. Rhoads, and H. N. Farrar.

Jealous Wife, The; monologue. By Adrienne Roncolle.

John D.; an adventure. By U. Sinclair.

John Middleton's Wife; play in three acts. By M. Goldstein.

Juan Haza. By R. J. Koford.

Julius Caesar. By William Shakespeare.

Edited with introduction and notes by Frederick Henry Sykes.

Junete Solace, A; comedy sketch in one act. By J. E. Blumensberg.

Just Babette; comedy in three acts. By J. B. Corcoran.

Justice of Jean; comedy in three acts. By L. Reid.

Justin; play in four acts. By F. W. Mathison.

Key West; musical comedy in two acts. By C. van der Vonde.

Kin; drama in four acts. By C. D. Lancaster.

King Yap; musical comedy in one act. By W. Barrett.

King's Devil, The; drama in five acts. By R. de Harrell.

Kontesse Mizzi; or, Der Familientag; comedy in one act. By Arthur Schnitzler.

Konig in Paris, Der; comedy in four acts. By G. A. Caillavet, Robert de Fleury, and Emmanuel Arren.

Ladrones; play. By E. Saballos Sanchez.

Lady Hammes; or, The Homadaka Case; melodrama in four acts and nine scenes. By R. K. Scott.

Lasting Love, The; play in four acts. By W. Stahls.

Law of the Desert, The. By H. E. Tweak.

Lead Pine Climb. By E. A. Huber.

Letter, The; monologue. By Adrienne Roncolle.

Letzte Instanz, Die; comedy in five acts. By Joseph Wiesner-Braunsberg.

Legenda Mora, La. By J. Pastor Rubira; music by Gerónimo Giménez.

Lieutenant and the Cowboy, The; play with a military plot and a cowboy hero. By A. E. Wills.

Lions; play in four acts. By H. Peacey.

Little Lady, The; play in three acts, present time. By M. R. Mechtold.

Little Miss Aeroplane; musical satire in one act. By G. Davis and A. Gillespie.

Little Peter; pathetic tale of child life. By Ferenc Molnar; translated from the original Hungarian by Eugene Lucas.

Lo Que No Muere; comedy in two acts. By S. Alonso Gomez and L. Mansano Mancho.

Same Old Thing. By R. C. Mcgruc.

Ratóns y Rapiñados; pastophime. By Ricardo E. Marique de Lara and Eugenio Dumas; music by Max Hoffman.

Second Son; drama in three acts. By W. B. Young.

Secrets of the Cardinal; drama in five acts. By D. Bivona.

Serena; operetta in one act. By E. Clarke.

Senator from Indiana, The, in one act. By J. Owiggin.

Serpent in the House; in one act. By S. Lewis.

Serpent's Tooth; drama in three acts. By F. Timmer.

Shewing Up of Blanco Posnet, The. By Bernard Shaw.

Siddartha; opera. By A. J. Purrrington.

Silas Marner; drama. By G. B. Ellis.

Slammer, The; a drama in three acts. By T. W. Broadhurst.

Sleeper Awakened, The; a play in four acts. By E. D. and A. Lewis.

Shap Shots; two-act drama. By H. Gaylord and L. R. and C. A. Sanders.

Something New Under the Sun. By A. Tully.

Son of Toto; drama in one act. By S. Pichantli.

Spirit of the Sequoia. By Harry D. Cottrell.

Station Master. By Nell Trower.

Suit Case, The; a one-act musical farce. By Scott Allen.

Summit, The; a drama in three acts. By M. Bertsch.

Susy; comedy in one act. By Andre Barde.

Texas Desperado; burlesque melodrama in one act. By F. Graham.

Thou Shalt Not Rejoice; a drama in three acts and eight scenes. By H. Lindner.

Three Sins; comedy in one act. By M. Stanford.

Time Will Tell. By G. R. Taylor.

To the Good; a sketch. By F. Maudel.

Tombert; comedy in one act. By Rene Guy and Le Rec.

Touch and Go; or, Miss Chameleon; a musical comedy in one act. By F. C. Harris.

Town Sport; or, My Money Boy; comedy with music. By A. Todd, Jr.

Tornador's Dream, The; a two-act comedy. By W. C. Cushman.

Traumerei; comedy in one act. By G. Moysen.

Trip to Japan, A; a musical melodrama in six scenes. By R. H. Burnside; music by Manuel Kiehl.

True Infatigable; in one act. By Serge Banast.

Try Out Act, The. By G. Nagel.

Turned Page, The; a drama in one act. By J. M. West.

Two Changelings, The; a drama in four acts. By M. Glass.

Unwritten Law, The; a play in one act. By P. Warren and W. Hutchins.

Value of a Title. By C. P. Rubano.

Van Rensselaer Calls; a comedy. By J. C. Firth.

Verrundete Vogel, Der; comedy in four acts. By Alfred Capus.

Victims; comedy in three acts. By C. S. Booth.

Wahrheitsfischer (Der); play in three acts. By Heinrich Heine.

What Will People Say? comedy in four acts. By E. Panchen.

What's the Use? a play. By G. A. Lemming.

When the White Man Came; a drama. In one act. By E. Barmore.

Why McDonald Changed His Mind. By E. B. Ragan.

Wie die sünde in die welt kam; play in five acts. By Adolf Paul.

Wishing 'O' It; drama in three acts. By A. M. Smith.

Woman Pays; play in three acts. By A. Hopwood.

Yama Yama Land; play in a prologue and four acts. By Grace Duffie Hoylan.

Yankee Girl. By G. V. Hobart.

Yellies of the Moulin Rouge. By F. Hatch and W. Holcomb.

Fool's Comedy; play in three acts. By J. Hartley Manners.

Fool's Gold; a drama in four acts. By A. Stringer.

Foreign Exchange; a play in four acts. By N. B. Tarkington and Harry Leon Wilson.

Friends—Yes! By Mrs. A. A. Maxwell.

Gentleman from East Blueberry, The; a sketch in two acts. By B. Marshall.

Girl from Dreamland; musical comedy in three acts. By D. L. Matthews.

Girl in the Tower; twenty minute melodrama. By G. A. Norton.

Governor's Ward, The; a comedy in four acts. By E. Plumb.

Grand Windup, A; play in one scene. By J. Brander Walsh.

Great Psychic Welder; vaudeville. By F. Reese.

Hans Kohlhafe; drama in five acts. By Rudolf Holzer.

Hargudi am Bach; play in four acts. By Hans Müller.

Her Dressing Room; play. By J. Goldberg.

Heure (La) Espagnole; musical comedy in one act. By Franc-Nohain; music by Maurice Havel.

His Royal Highness; comedy in three acts. By H. Van Denmark.

How the Club was Formed; entertainment in three scenes. By O. W. Gleason.

Husband, a Wife, and a Friend, A; a drama in three acts. By Harry Sopher Sheldon.

Idyl of Honey; play in one act. By I. C. Jones.

If I Had Money. By N. B. Tarkington and Harry Leon Wilson.

In Buffalo. By I. Hobson.

In Cattleland; drama in one act. By W. P. Burdett.

Indel, The; a drama. By G. B. Selts.

Inside the Earth; a play in five scenes. By R. H. Burnside; music by Manuel Klein.

It's All in the Draw; a sketch in one act. By F. L. Mathies.

Javelle les Baux; vaudeville operette, in one act and two tableaux. By F. Vercoeur and J. R. Bever; music by George Claret.

Judgment. By S. A. Drumb.

Judith Zarine; a play in four acts. By C. M. McLeellan.

Justice and the Law. By J. R. Sensibar.

King James. By J. Albee-Thomas.

Labor vs. Capital; in three acts. By W. C. Ahl.

Lady Detective. By Burton and Brooks.

Last Chance; play in one act. By A. H. Woods.

Room, Third Floor; a one-act comedy. By R. W. De Haven.

Leutenants-Mundel, Das; play in three acts. By Leo Walter Stein.

Lifeboat Crew; musical comedy in one scene. By David Edwin.

Liberation, The. By Mrs. A. A. Maxwell.

Little Lady of Heart's Desire. By W. J. Jossey.

Lost Pearl; musical sketch. By R. Clarke.

Love Conquers; drama in four acts. By A. Flamma.

Love Making Machine; a sketch. By A. Elery.

Maestro, The; drama in four acts. By M. Robinson.

Maid of All Nations. By Maude Barbank.

Main Droit, La; comedy in one act. By Andre Barde.

Maison de Rendezvous; sketch in one act. By Andre Barde.

Making a Million; a musical comedy in one act. By C. Dozen.

Man from the Sea; play in one act. By P. Dickey and C. W. Goodrich.

Man of Mystery; melodrama in four acts. By M. E. Swan.

Manager. By D. C. Miller.

Masterpiece, The; a drama in five acts. By M. Crows.

Material for Vaudeville. By F. B. Hissman.

Meeting Father, or When Fido Screamed. By B. K. Horning.

Merry Widow Bamarried, The; operetta in two acts. By Max Hanisch; music by Carl von Wegern.

Measure Four Rise, One; comedy in one act. By Andre Barde.

Millionaire's Daughter, The; drama in four acts. By M. Stone and M. Lane.

Millions in It; farce-comedy in one act. By Edwin Bateman Morris.

Miss Tenderfoot; drama. By H. Stanton.

Mistake, The; one-act drama. By J. D. Townsend.

Mr. Henry Pack; or, The Widow's Waterloo; comic opera in two acts. By J. M. Beilly.

Mitschness, Der. By Richard Dehm.

Modern Jonah; play in four acts. By H. Anderson.

Modern Shyness, The. By Mrs. F. H. Jackson.

Moonlight Sonata, The. By A. J. Nispe.

Morder, Der. By Sander von Hagedus.

Mothers' Meeting, A; in one scene. By A. Bates.

Murderer, The; play in three acts. By Tom Barry.

My Boy Jim; play. By Harry L. Newton.

New Model, The. By B. K. Horning.

Noon Hour. By Charles Harrison.

O Mother 'O Mine; one-act play. By J. J. Molineux.

Object Matrimony; farce in one act. By S. Schell and Carr Allison.

Old Counselor Peavy; a comedy in one act. By T. P. Morgan.

On the Sight Seeing Car; comedy in one act. By Ernest M. Gould.

One Road to Happiness; a drama in three acts. By I. Landman.

Our Father. By Francois Coppee.

Passion Play; dramatic musical composition. By J. Kraus.

Patriot and Tory; a drama in four acts. By E. B. Colgne.

Pawns; a play in four acts. By H. Hagedors.

Pere du Regiment; in one act and two tableaux. By Jean Drault and Eugene Milon.

Pinkerton and Bacteria; operetta in two acts. By L. M. Isaacs and Edith J. H. Isaacs.

Pinkertons, The; or, Mother and the Boys; in three acts. By Frank and S. R. Matthe.

Pommes, La; comedy in three acts. By Edmond Guirand.

Press Cuttings; sketch. By Bernard Shaw.

Protector, The; a drama in four acts. By H. A. Redheffer.

Querida; play in three acts. By F. Marjau.

Queues de Vache; piece in one act. By La Lasser.

Rehearsed; one-act play. By G. H. Crawford.

Revival; comedy in four acts. By J. W. Evans.

Road to Liearound Inn; comedy in one act. By J. M. West.

Rose and the Thorn. By E. J. Nesina.

Runaway Match, A; a comedy in three acts. By M. E. Swan.

Rural Vaudeville Manager; comedy. By W. S. Dickinson.

Dabbiers; play in three acts. By W. Meyer, Cambridge, Mass.

Deber y el Amor, El; juguete comico en un acto y tres cuadros, en prosa de F. de Asia Pastor. Madrid, Sociedad de autores espanoles. 1909.

Don Viejo, Los; sarsuela comica, en un acto, dividido en tres cuadros, en prosa. De A. Dominguez; musica del maestro San Felipe. Madrid, Sociedad de autores espanoles. 1909.

Double Cross, The; comedy drama in three acts. Scenario. By C. D. Lancaster, Shelbyville, Ind.

Driven from Home; play in four acts. By Annie Kernan. James Edwards, Chicago, Ill.

Dyspeptic, The; farce in three acts. By A. Luzzi. New York.

Erick Erickson; original comedy drama in four acts. By Bob Watt. A. H. Sanford, Lancaster, Wis.

Fadistes Trail, The; play in three acts. By Adèle Chase, Washington, D. C.

Fagan's Decision; comedy drama in one act and one scene. By F. Usher, York, Pa.

First Woman Governor, The; dramatic playlet in one act. By Jessie Shrier. Mrs. Harry W. Smith, Spokane, Wash.

The Fish Shop, The; in three acts. English translation and adaptation by Oliver Herford from Alexander Engel and Julius Horst's Gluck bei Frauen. Henry W. Savage, New York.

For Her Child's Sake; drama in four acts. By Clarence Black. Alexander Byers, Chicago, Ill.

Fortune's Fool; comedy drama in four acts. By Clarence Black. Alex Byers, Chicago, Ill.

Friend, The; comic drama in three acts. By M. Robinson, New York.

Full-Fledged Politician, A. By J. Constat. New York.

Game of Life, The; melodrama in prologue and four acts. By Clarence Black. Alexander Byers, Chicago, Ill.

Geezer of Gullabaco. The; musical and mythical, aided, garbed with two acts, drawings. By Thomas V. Bailey. John H. Reid, St. Louis, Mo.

Genera Consul, The; play in three acts. By W. Meyer, Cambridge, Mass.

Get Happy; one-act comedy. By Tom Fitch, Julia Romane and Sarah Louise Marks. New York.

Get Your Tickets; 14-minute monologue. By E. Warren Hatch. Albert L. Washburn, Roxbury, Mass.

Girl and the Pearl, The; sketch in one act. By J. Mack, New York.

Girl from Home, The; Southern racing play in four acts. By G. M. Anderson, Princeton, Ind.

Gitaneria; boceto de saliceta de costumbras andalusas en un acto y en prosa. De C. E. Gensalvo. Madrid, Sociedad de autores espanoles. 1909.

Golden Fleeces, The; comedy in three acts. By M. Felix. Co. Cob, Conn.

Golfo; rustic tragedy in five acts. By F. C. Georgia. San Francisco, Cal.

Gunner in the Navy, A; melodrama in three acts. By Frank Dumont.

Hierats United. By Mrs. A. Nicholls. St. Louis, Mo.

Her Lord and Master; society drama in four acts. By Clarence Black. Alexander Byers, Chicago, Ill.

Hicreda Roja, La; sarsuela en un acto, dividido en tres cuadros. (By) Thous. Gansio y H. Rico; musica del Miguel Asnal. Madrid, R. Velasco. 1909.

PARKS, AIRDOMES AND ARENA.

At the Lyric (Charles Smith), Lancaster, O., the Lyric Stock company presented A Hero in Haze June 13-15.

At the Lyric, N. Y., Maple Beach Park (J. J. Carlini), Robeson Comic Opera Co. in A Night in Dreamland June 13-15. May La Rue, Audrey Hamilton, and Estelle Wood were prominent in the company; business only fair owing to bad weather. Electric Park (Thomas J. Mulcahy); The Brownings, Four Lingers, and Keadney and Shadley, Rashilly and Helen Atkin were on the bill June 13-15. Chadwick Park Hippodrome opens June 20.

Sheddy's Freebody Park, Newport, R. I., opened for the season June 27. The theatre and grounds are being put in summer attire, and a June 13-15 will doubtless be a banner one. Electric Park opened to big crowds, and the headline attraction, the Navarosa Ladies' Band, found immediate favor with the big crowds who thronged the band pavilion both afternoon and evening. The programmes were splendidly arranged, and the audiences most appreciative.

An entertaining vaudeville bill, which included Earl Flynn, Anna Buckley's Dogs, the Shelvey Brothers, Dancing Dave and Pony Moore, and Marie Laurent also drew good crowds. The many park attractions shared in the generous patronage in Devon; his cage of death bicycle act, proved a good drawing card at Forest Park, where a long list of other attractions, including vaudeville, concerts by Standard's Band, etc., also found favor. At Fairmount Park, with its bathing, fishing and skating, offered something the other resorts could not. Immense crowds visited the beautiful spot June 12. Vaudeville pleased good crowds.

Barum and Bailey's Circus landed in Providence, R. I., with warm welcome June 15 for two performances. In order to protect the enormous crowds from possible injury, a portion of the programme had to be omitted.

Buffalo Bill's Wild West is due at Jamestown, N. Y., on June 25, and Barum and Bailey will follow July 2.

Barum and Bailey's Circus pleased large audience at Lawrence, Mass., on June 8, and "The Brothers" 101 Ranch, opened one week later to capacity tents.

Buffalo Bill's Wild West and Pawnee Bill's Far East had good business June 17.

NOTES OF VARIOUS ACTIVITIES.

The Peach Tree Roof-Garden Theatre, at Atlanta, Ga., will open July 4, under the management of Felix Rice. Dramatic or musical stock is wanted, making weekly changes of bill, and capable of drawing at 25 and 50 cent prices.

Company managers wanted to get away from the noises of Broadway will find Commonwealth Hall, 2005 Amsterdam Avenue, a comfortable hall and excellently suited for rehearsal purposes.

Hal Priglas is open to offers as stage director. He has had splendid stock experience, and may be addressed care Toledo Hotel, Manitowoc, Wis.

Joseph Hemberger and Company, the classy tailors and caterers to the best professionals for years, have moved to 1 East Twenty-seventh Street. Many exclusive patterns are numbered among their summer styles.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

At the Tipton, Ind., Airdome (Staley and McNairy) the King Stock company June 13-18 opened in Princess of Patches, featuring Nellie Allen; business good. Miss Laporte Stock company June 20-25.

Schipp's Dog and Pony Circus was featured at the Crawford Airdome, Topeka, Kan., June 13-15.

At the Little Rock, Ark., Airdome (Fred Pennell) the Hickman-Bessey co. in repertoire 8-15; good business.

At Waterloo, Ia., Electric Park opened June 13, under the management of Herbert Parker, treasurer of the Waterloo and Syndicate theatres. The music, both band and orchestra, will be under the direction of Maxine De Groat, who is thus serving for the fifth year. The Cosmopolitan Carnival company, under the auspices of the Baseball Club, opened for a week on the circus lot June 13-15.

At Luna Park (John Hinkel), Johnstown, Pa., the weather is still holding out against the management, declaring a truce on June 5 only, but on that the Saengerfest Association had a German Volksfest, at which a record crowd was in attendance.

Tumbling Dam Park, Bridgeton, N. J., opened June 13, and Manager Howard Tyler provided entertainment to good business all week.

At Lincoln, Neb., an addition to the Casino and new grandstands and bleachers for Sunday baseball games have been built, and large crowds are justifying the improvement at Capital Beach. Lincoln Park has been opened with Sunday concerts by Hagenow's Band.

At Harrisburg, Pa., Paxtang Park (F. M. Davis): The Gardner-Vincent company opened June 13-18. The first play offered was The Chorus (the first and second The Liars, and pleased. The company consists of Frank H. Gardner, Claire Vincent, David Rogers, Alfred Hargrave, J. E. De Long, J. W. Johnston, William McCrystal, Alice Washburn, and Catherine Cosgrove.

At Rolling Green Park, Sunbury, Pa., Manager J. N. Blanchard continued to draw good business all week June 13-18. In fact, many were turned away.

At Guthrie, Okla., Crystal Airdome (Will Brooks), Vernon, the Great, June 5-11; entertained full houses all week. The Berry-Weiss Repertoire company June 12-18.

Ye Colonial Stock company closed two weeks of S. R. O. business June 11 at the Fort Scott, Kan., Airdome (Harry C. Eulich), and the Bailey-Lockwood company opened June 13 for two weeks.

The Providence, R. I., Baseball Park, like many other parks in the East, was to have been the scene of a large hippodrome, but the protests from the surrounding community have become so strenuous that the Police Commission have refused a license to the promoters.

At Tyler, Tex., Lampkin's Airdome opened June 2 with Billy Allen's Musical Comedy company one week to S. R. O. every night. This company gave best satisfaction of any one of sort ever here.

At St. Joseph, Mo., the Airdome (C. U. Phillips and B. Van Houten): The William Grew Stock company gave an excellent production of Girls June 5-11. Continuous rains interfered with business to an extent and forced the company to give a number of performances at the Lyceum. Same company will present in Marriage a Failure and The Man That Wins June 12-18.

At Washington, Pa., the Airdome Amusement company (C. W. Maxwell): King and Lynn Stock company June 11 played good business entire week. Plays: The Girl and the Outlaw, The Boy Detective, A Gentleman Crook, St. Elmo, Dr. Jekyll and Mr. Hyde, A Jolly Tramp, and Beyond the Rockies, H. W. Taylor Stock company June 13-18. The Phil Maher Stock company June 20-25.

Manager Jake Rosenthal opened his Airdome June 13 with a good bill of vaudeville and pictures. The Harvey Stock company in repertoire June 20-27.

At the Guilford, Miss., Airdome McKwen hypnotist, May 30-11, made many friends, and was given a "stag" dinner at the Elks' Club June 10.

The Airdome at Scranton, Miss., opened to good business May 18, under management of J. A. Williams. Good bills of vaudeville and pictures continue to please good business.

At the Rilexi, Miss., Airdome the Carmelo Electric Tableaux June 7-9; gave good performance and pleased good business. No performance 6, on account of late arrival of their scenery.

At the Mexico, Mo., Airdome the Morey Stock company pleased good business June 6-11. Ringo Players 13-18. Treadwell Stock company 20-27.

At Millbrook Park, Portsmouth, Ohio, Money, a drama in four acts, pleased fair attendance at the Casino June 13-18. The Dancing Pavilion and Skating Rink both continue to do good business, while the Sunday band concerts draw the usual large audiences.

Correspondence

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): Maude Adams in What Every Woman Knows 7-8; star fully up to her great reputation; supporting co. excellent; capacity houses. Kobb and Lili in The Merry Widow and the Devil 9-11; performance and attendance very satisfactory. The Rich Mr. Hoggenheimer 12-18.—LIBERTY (H. W. Bishop): Bishop's Players presented Just Out of College 6-12; well acted; attendance exceptionally good. Fifty Miles from Boston 12-18.—ITEM: The greatest and most elaborate production ever given in the history of this city was the open air performance of As You Like It, given by Maude Adams and co. in the Greek Amphitheatre 8. The attendance was fully 10,000, and the scenic settings were arranged with lavish expenditure, and were the most elaborate ever witnessed here. The famous scene in the Forest of Arden was probably the greatest natural scene ever given in the history of the dramatic art anywhere in the world. The Rosalind of Miss Adams was flawless, and she scored a great artistic triumph. The Orlando of Martin Sabine was also well worthy of mention.

RIVERSIDE.—LORING (Frank C. Nye): Commencement exercises 20. William Collier in The Lucky Star to follow.—AUDITORIUM: Le Moyne Stock co., indefinite, presented Dora Thorne, Runaway Match, and in Alabama 6-11.



Autograph Centre-piece or Pillow-top. This remarkable collection of autographs was made over the desk of a leading hotel during several seasons, every signature made by the persons themselves upon the original square of linen from which this photograph is made, and every one of them GUARANTEED ORIGINAL and GENUINE. The life-size caricature is an autographed drawing by J. N. T. KELLEY, representing his stage appearance. This is probably the finest and most valuable collection of theatrical autographs ever collected originally upon one square of linen. The general effect forms a beautiful design. Reproduced upon good quality of linen 24 inches square for needle work. Price, \$1.00. Address P. D. BEE, Lock Box 61, Columbia, S. C.

OUT NEXT WEEK!

THE NEW DRAMATIC MIRROR

DATE-BOOK

SEASONS 1910-11-12

And Directory of Producing Managers, Agencies [Dramatic and Vaudeville], Etc.

PRICE BY MAIL 30 CENTS.

Orders filled promptly upon receipt

We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.

Address DATE-BOOK DEPT., 121 West 42d Street, New York.

SAM'L
FRENCH
HEADQUARTERS FOR
PLAYS
—NEW CATALOGUE ON REQUEST—
SUMMER STOCK SPECIALS READY
25 West 58th Street, New York

FOR SALE
THE LEASE OF
GRAND OPERA HOUSE
READING, PA.

Reasonable terms. Good inducements to any one who is able to guarantee payment of the Rent.
Address N. APPELL,
Grand Opera House, READING, PA.

FOR SALE

One of the Greatest Dramatic Successes of Recent Years.
Tour all booked, with magnificent scenery and full line of printing.

Address DARCY & WOLFORD,
Knickerbocker Theatre Building, New York City.

A DRAMATIC AGENCY Department
has been added to the THOMAS WINNETT PLAY BUREAU. Reliable managers furnished with competent people—and the best plays furnished at lowest royalties. 1402 BROADWAY, NEW YORK.

HALL for REHEARSALS
Can accommodate four Shows comfortably. Brand New, Uptown, Grille Room in building.
COMMONWEALTH HALL,
2005 Amsterdam Ave. Phone 2168 Audubon.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): William Collier July 1.

COLORADO.

PUEBLO.—OPERA HOUSE (E. G. Middelkamp): Arlington Stock co. in A Texas Ranger May 8-11. Ten Nights in a Barroom 11-15. My

Dixie Girl 15-19. Dutch Kiddies in The Red Mill 18; fine business; Arlington Stock co. in The Only Law 22-25. Kathleen Mavourneen 25-29. Theatre co. closed for season, and now only giving moving pictures.—MINNEQUA (Joe Glass): Minnequa Stock co. in A Sacrifice for Love 22-29.

LA JUNTA.—THEATRE (H. H. Bourne): May Robson in The Rejuvenation of Aunt Mary: delighted fairly good business.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): Brewster's Millions 13-18 drew housefuls of satisfaction. Alice Fleming and John Ince played the familiar Ryan-Ables roles effectively. Not the least amusing feature was "Tummy". Williams disguised as a sailor. Hammond Daily as Nipper and Franklin George as Sunshine were excellent. The Hyacinths 20-25. Paid in Full 27-July 2.—JACKSON'S (Ira W. Jackson): Billie Burke in Mrs. Dot played at tonnotch prices 10, and filled the house. The greater part of her support was mediocre, but the remainder was good enough to help the star to a complete success. The regular season is announced to open August, and meantime pictures and vaudeville will hold sway.

WATERBURY.—JACQUES (V. Whitaker): The Poli Stock co. in Paid in Full 13-18; pleasing performance, to good sized audiences.

STAMFORD.—ALHAMBRA (Kumell Co.): The Franklin Stock co. presented Paid in Full

WILLIAM P. HOPKINS.
BOISE CITY.—PINNEY (Walter Mendenhall): Della Clark in The White Squaw 8;

MAHLER BROS.

SIXTH AVENUE and 31st STREET, NEW YORK

Professional Underwear House of America

TIMELY SPECIALS FOR JUNE

Ladies' Pure Silk Thread Hose, made with double lisle soles and heels in all shades, including Black and White, at 89c. pair.

OUR MAKE-UP BOXES Special for 35c
Made from the very best tin, black enamel, having a tray with compartments for Cream Paints, Powders, Combs, Brushes, Wigs, etc. Has double-action lock with two keys. Cannot open through mail.

OUR COLD CREAM
Expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never becomes rancid in any climate. Put up in Pound Screw Top Tin Cans at 48c. Half Pounds at 25c.

SAMPLES OF CREAM SENT FREE
All Mail Orders must be accompanied by Money Order. None sent C. O. D. Send for Catalogue.
SPECIAL DISCOUNTS ON QUANTITY ORDERS.

SHOE DEPARTMENT
Fashion's Latest Spring Models made on our Famous Short Vamp Lasts, now ready. Send for Catalogue.
To the Profession, closing their season or thosejourning in New York, we extend a cordial invitation to visit our establishment, where we have always made a special effort to cater to their wants.

MAHLER BROS., 6th Ave. and 31st St., New York

Over 75 per cent. of the finest theatres in the United States and Canada are furnished with them. They are used in 518 of the 465 moving picture theatres in Chicago. To meet the growing demand for

LOW PRICED OPERA CHAIRS

We have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write to department H for our large catalogue, No. 81, illustrated in colors, which will guide you when contemplating the purchase of Opera Chairs.

THE A. H. Andrews Co.
174-176 Wabash Ave., CHICAGO

LADIES, DON'T WORRY! We can clean your gowns in 8 hours if you need it.

Schwarz & Forger

CLEANERS OF FINE GOWNS
704 Eighth Avenue Phone 4134 Bryant Near 44th Street, N. Y.
13 Branch Stores in New York City

AT LIBERTY

ROSS SNOW

Address MIAMI.

CALL Please mail acknowledgment of this announcement at once.
THE MEMBERS OF THE COMPANY ENGAGED FOR
THE RICHARD BAKER DRAMATIC REVIVALS
Featuring Alfred S. Howson and Loretta Healy—begin a permanent Weekly Change of Bill.
Summer Season—MONDAY, JULY 11
Personally known applicants for four vacancies will be considered. Terms and Latest Photographs must accompany first letter.
Address RICHARD BAKER, 31 Edmonds Street, Rochester, N. Y.

small co., but all actors gave satisfaction to fairly good house. This closed the season. Della Fringle Stock co. will open here for Summer engagement about July 1.—**TURNER**: Pictures week of 6: fairly good houses.—**ORPHEUM THEATRE**: Ditto.—**RIVERSIDE PARK** (Joe Spiegel): Week 8 in O'Shay's Bean Trust; good houses. A. Liberator's Famous Band and Nodded Singers 10, natives, 1,000 people in attendance; evening house packed; Masonic Shriner in full force; gave the leader a big banquet at New Owhyee Theatre. A. Liberator well pleased with Boise; says it is going to be a big musical city of the West.—**BOZ. OAKS AND LYRIC**: Pictures all splendid; reels to overflow houses; it's rumored there are to be two more picture houses in the field; afraid they will overdo things.

ILLINOIS.

MORRISON—AUDITORIUM (A. B. Lewis): John Nichols in Les Romanesques 9; very good co.; poor business.—**UNDER CANVAS**: Terry's U. T. C. 7 pleased good business.

ELGIN—**UNDER CANVAS**: Georgia Minstrels 13; co. numbers about 25 people, under leadership of James Lacey.

MATTOON—**MAJESTIC** (J. F. Koehler): The Majestic Stock co. 6-11 pleased good business.

INDIANA.

GOSHEN—**JEFFERSON** (Harry G. Sommers): The County Chairman (Goshen High School 1910 class play production) 7 to packed house; performance taking rank with The College Widow, with which the 1909 class set a very high amateur standard, and giving splendid general satisfaction. Especially good results were obtained by Harry Whitmer as Jim Hacker, the chairman; Kenneth Knox as Sasafraas Livingston, Otis Kercher as Judge Rigby, Glen Wiseman as Joe Whittaker, and Samuel Peck as "Chub" Tolliver, while Ora Davis as Lucy Rigby, Donna Woodford as Mrs. Jefferson Briscoe, Mary Butterfield as Mrs. Elias Rigby, Madge Butler as "Chick" Elsey, Wallace Mehl as Jupiter Pettigrew, Russell McCann as Jefferson Briscoe, and Jack Frankenstein as Tillford Wheeler were excellent. The entire cast was good throughout, and W. L. Lowrie, of Highland Park, Ill., staged the performance on a professional scale.—**ITEM**: The Jefferson has closed its regular season 5 at the playhouse, and will remain closed until next Fall.

MUNCIE—**OPERA HOUSE** (H. R. Wyser): Orville Harold, the American Idol, 7, appeared here under the auspices of the Apollo Club; excellent concert; crowded house.—**ITEM**: Manager Harry R. Wyser, of the Grand, has leased this popular playhouse to Edward L. Moore, of Wheeling, W. Va., for a term of years, commencing with the August of this year, and Mr. Wyser after many years of activity retires from the business.

IOWA.

DUBUQUE—**GRAND** (William L. Bradley): St. Elmo 11, 12; four performances, to fair business; closing season.—**UNION PARK THEATRE** (Charles D. Connolly): Facing the Music 11 to specially invited audience; excellent performance. Captain Swift 13-19.

EAGLE GROVE—**ARMORY OPERA HOUSE** (W. J. Inell): The Man on the Box April 11; good co.; fair business. William Kimball presented U. T. C. 22, St. Elmo, by George Amusement co.; 3; good co. and attraction, to fair business.

PERRY—**OPERA HOUSE** (A. W. Walton): John T. Nicholson in Les Romanesques 9 pleased good house. This closed the season.

FORT DODGE—**ARMORY** (William P. Dehnert): Bonds' Ladies' Orchestra 20. Wrestling Match 24.

KANSAS.

TOPEKA—**GRAND** (Roy Crawford): The engagement of Mrs. Fiske and the Manhattan co. 6 was the notable event of the theatrical season just closing. Mrs. Fiske's impersonation of Becky Sharpe was remarkably brilliant. The attendance was the largest of the season. The Gingerbread Man, with Ross Snow of the original production, drew well and pleased 9. The Grand will reopen in August with The Girl from Rector's. The season just closed has been unusually long, and while business has not been large, a number of excellent attractions have been presented.—**MAJESTIC** (Jack F. Trullitt): North Brothers Stock co. continues to good patronage. Facing the Music is in preparation. G. D. HOOD.

KENTUCKY.

FRANKFORT—**CAPITAL** (Edward W. Ramsey): Vandeville and pictures 6-11 pleased big houses.—**ITEM**: Manager Ramsey will probably go to New York in July to book attractions for the season of 1910-1911.

MAINE.

BRUNSWICK—**TOWN HALL** (H. J. Oliver): Edna Carlton co. 8; fair co. and house. U. of M. Farming Lecture 14. B. H. S. Concert (local) 16. St. John's School Concert (local) 18. St. John's Band and Comedy co. 24.

BANGOR—**OPERA HOUSE** (F. A. Owen): The Kirk Brown co. 13-18 (return) to packed houses.—**ITEM**: The record of this co. is such that they always drew well, regardless of the weather here.

MASSACHUSETTS.

FALL RIVER—**ITEMS**: Raymond L. Bond, late leading man of The Girl of the Golden West co., has been engaged as leading man of the Empire Stock co., Providence, R. I., and opened with the co. in The Final Settlement 13.—Harry E. Humphrey and Willard Robertson have joined the Empire Stock co.—The Lincoln Park Opera co. will open their season 20 with Billie Taylor as the attraction.—The American Handicapped and Circus will open at the Ball Grounds 20.—Barnum and Bailey gave two fair performances to good attendance 18. They did not play Newport, R. I., this year, and a large number came up from the summer colony.—Mr. and Mrs. H. B. Hadfield are enjoying life at their bungalow, "Homestead," Westwood, Mass.—The New Palace Theatre will open July 15. W. F. GREY.

WORCESTER—**THEATRE** (J. F. Burke,

res. mgr.): The Worcester Theatre Stock co. presented The Little Minister 13-18 to excellent business. Babbie, the role formerly played by Maude Adams, was taken by Muriel Starr in a most fascinating manner. John Webster was also excellent as Gavin Dishart, the little minister, as were George Staley as the chief elder, his Scotch dialect being especially good, and the remainder of the co. in their respective parts. A benefit performance was given 26 for the two popular treasurers of this house. Practically every seat was taken, and the Misses Bessie Donovan, the treasurer, and Bessie McGarrick, the assistant treasurer, received about \$275. Brown of Harvard 20-25.—**POLI'S** (J. C. Criddle, res. mgr.): The Poli Stock co. presented When We Were Twenty-one 13-18 to excellent business. Leah Kleschna 20-25.—**CASINO**: The White City Musical Stock co. gave a creditable performance of The Belle of New York 13-15 to good business. Olive 20-25.—**LINCOLN PARK THEATRE** (George Gett, res. mgr.): The Christy Girl 13-18 pleased good business. Ananias, Jr., 20-25.—**ITEM**: Robert Milton is the new stage director of the Worcester Theatre Stock co.

LOWELL—**PAGE STREET THEATRE** (Jennings and Bradstreet): This new house will open in September, a ten-year lease having been executed at an annual rental of \$11,000; leases to furnish and equip the building.

MICHIGAN.

KALAMAZOO—**FULLER** (W. J. Downing): Harvey Stock co. in The Charity Ball and The Wife 13-18; co. pleased. Among those who had parts were: Miss Griffin, Florence Morrison, Effie Hardin, Jack Walters, Violet Barney, Grace Linner, Dick Greenfield, Richard St. Vrain, Smith Davies, Katherine Salsor, Harger D. Orr, and Perce Warren.

COLDWATER—**TIBBITS OPERA HOUSE** (John T. Jackson): High School Commencement 9; crowded house and much interest. Motion pictures to big house 11. Concert by combined Coldwater and Quincy bands 15. Vandeville and pictures 18.

BENTON HARBOR—**BELL OPERA HOUSE** (J. A. Simon, res. mgr.): Imperial Stock co. 5-11 pleased good business. Scottish Reformations 13, 14 to good business. Edward Dorle's Orpheum Stock co. will open July 5.—**ITEM**: It will be remembered that Mr. Doyle co. was the best seen here during 1909 season.

TRAVERSE CITY—**STEINBERG GRAND** (George S. Challis): The Summer Stock co. opened under direction of Wilbur Higby in The Plunger 15; entire house sold out.

MINNESOTA.

DULUTH—**LYCEUM** (C. A. Marshall): Rena Vivienne, in song recital, 5; Duluth is Rena Vivienne's home town, and the large and keenly appreciative audience which greeted her at Wednesday night's concert was conclusive proof of the pride and interest which Duluth people have for this successful prima donna. The Prince of To-night, with Henry Woodruff in the leading role, 10-12 to large audiences. Highly pleased, June 13 was opening night for the Gus A. Forbes Stock co., which will play here during the Summer with a series of high royalty plays. The co. consists of eleven members, as follows: Gus A. Forbes, Norman Wendell, Frank Fielder, Frank Jamison, James Kyrle McCurdy, Ned Fisher, Justina Wayne, Kate Woods Fiske, Evelyn Watson, and Julian Nona. The opening production of The Great Divide played to packed house, and the audience was enthusiastic in its applause. Gus A. Forbes in the role of Stubben Ghent deserved much commendation. Justina Wayne as leading woman took the part of Ruth Jordan competently, and won admiration from the audience; while Evelyn Watson played the part of Polly Jordan in a clever and charming manner. The other members of the co., while holding less conspicuous parts, did their work well, and on the whole this initial performance of the Forbes Stock co. proved a complete success, and it is predicted that it will enjoy a successful season here. The co. will present The Great Divide, Girls, Charley's Aunt, The Reckless, Cameo Kid, A Navajo's Love, Brewster's Millions, Merely Mary Ann, Ah! Heidelberg, Raffles, and The Lion and the Mouse.

MISSISSIPPI.

SCRANTON—**WARFIELD** (B. J. Blethen): Home talent in a drama without a title 9; benefit of Lutheran Church to well filled house.

BILOXI—**DUKATER** (Low Rose): Vandeville and pictures 10, 11; light business caused by inclement weather.

MISSOURI.

ST. JOSEPH—**TOOTLE** (C. D. Philley): Mrs. Fiske in Becky Sharp 7; a gorgeous production with an ideal cast of such even excellence that favorites were impossible. The star was warmly welcomed; business excellent. Jacob P. Adler in God's Punishment 10; was well received by fair business.

MONTANA.

BUTTE—**BROADWAY THEATRE** (J. K. Hassel): Grace George 11. Henrietta Crossman 17. Richard and Pringle's Minstrels 19. The White Squaw 14.

NEBRASKA.

LINCOLN—**LYRIC** (L. M. Gorman): Commencement Days 6-11 was the best stock play of the season to capacity. The Squaw Man 13-18. A Milk White Flax 20-25.—**OLIVER** (P. C. Zehrung): Brewster's Millions 6-11; good, to good houses. The Octagon 15-17. May Robson 18.—**ITEM**: P. C. Zehrung has returned from New York city, where he went to consult managers and producers regarding next season's bookings.

NORFOLK—**AUDITORIUM** (M. W. Jencks): Kennedy Stock co. 11 in A Fool and His Money to well pleased house; the co. is making good on its six-town Summer circuit. The Prodigal 13-15.

NEW JERSEY.

BURLINGTON—**AUDITORIUM** (Charles M. Lanning): The MacDonald Trio, Sidney and Edna Harrington, John V. Connolly, and pictures were the worthy features that drew excellent business 11. High School Commencement backed the waifs 15. The entire class, in hands of the graduating class, proved decidedly

GEORGE ALISON
ENGAGED.

Address The Players.

ANITA ARLISS

PRIMA DONNA

Management A. G. DELAMATER

1416 Broadway, New York

EDWIN H. CURTIS

STAGE DIRECTOR

COLUMBIA PLAYERS

Columbia Theatre, Washington, D. C.

DeForest F. Dawley

LEADING MAN

ENGAGED

Address DRAMATIC MIRROR.

LOUISE DRESSER

Management CHARLES FROHMAN

MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION

12 West Fourth Street, New York

EDWARD HUME

COMEDIAN

AT LIBERTY

Address Actors' Society, New York City.

WILLIAM INGERSOLL

Address care MIRROR Office.

HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City

PRIESTLY MORRISON

Address DRAMATIC MIRROR

WEDGWOOD NOWELL

AT LIBERTY

LEADING MAN

OF

PRODUCING STAGE-DIRECTOR

All Agents, or

1638 North 15th St., Philadelphia, Pa. (Phone Poplar 780)

JANET PRIEST

THE VEST-POCKET COMEDienne

Willing to Work this Summer.

Address MIRROR.

ESTHER RUJARO

LEADS. ENGAGED.

AT LIBERTY Summer and Season 1910-11. Stock or Production.

Address DRAMATIC MIRROR, New York

CHARLOTTE WALKER

The Dorilton, 171 W. 71st St., New York

Interesting, particularly class night. St. Paul's entertainment 23.—**ITEMS**: Final arrangements have been made and James W. Lanning awarded the contract for the erection of the silk mills, which on their completion will give employment to 1,000 hands.—Gladys Zell, a former resident of this town, now of New York, who has been with Montgomery and Stone in

The Old Town, was pleasantly entertained by friends last week.—That genial spirit Clarence Bennett, actor, artist and playwright, who has for many Summers resided here and made this city a central point for his many activities, will be engaged during a portion of the next season at Danbury, Ia. He will be sadly missed by his many warm friends, who hope for his early

REISENWEBER'S

Fireproof Apartment Hotel

COLUMBUS CIRCLE, 58th ST.

Headquarters for Theatrical People

Handsomely Furnished Apartments of One
and Two Rooms and Bath

OVERLOOKING CENTRAL PARK

Room and bath, by week, \$15; two rooms
and bath, by week, \$18 to \$25; by
the month, \$50 to \$60.

RESTAURANT A LA CARTE

Club Breakfast, Table d'Hôte Lunch and
Dinner. Meals Served to Rooms.

return.—Manager Albertus Church, of the Ma-
jestic, most generous in thought and actions,
turned the pretty picture and vaudeville house
over to a committee composed of gentlemen for
a benefit 14.

ATLANTIC CITY.—NIXON'S APOLLO
(Fred E. Moore): Zeigfeld's new revue, The
Follies of 1910, staged by Julian Mitchell, open-
ed here week of 13. The Follies is in two
acts with sixteen scenes. Bichel and Watson
are the principal comedians who, with their
Rosenvelt Band, make one of the biggest hits
of the offering. Harry Price has won great
favor with the oon songs. Grace Tyson made
a decided hit, singing "Mix With the Glow
Worm, Lena," and "When They All Were
Cheering Dixie," which she sang from one of
the boxes. Bobby North was excellent, and
sang "I Can't Sing That Top Note," which
won much applause. Bert Williams, who plays
the blackbird in a skit on The Chanticleer, was
one of the hits. It is immense, and playing to
capacity houses nightly. Eugene Hale in The
Woman in the Case and The Straight Road 20-
25.—SAVOY (Harry E. Brown): Louis Mann
in The Cheater 10-18.

BRIDGEPORT.—CRITERION (Ed. B.
Moore): Louis Mann presented The Cheater
15; winning a most emphatic approval. The
cast included, besides Mr. Mann, Mathilda Cot-
trell, Parke, Fadden, Conroy, De Witt
Jennings, Carolyn Lee, Otto Hoffman, Albert
Farmer, Thomas De Vasey, J. W. Benson, Ed-
ward Horton, and Emily Ann Wellman. Bridge-
port High School Commencement Exercises 16.
Pictures 17, 18.

RED BANK.—LYCEUM (Fred Frick):
Vaudeville and pictures 15; fine business; well
pleased.

NEW YORK.

ELMIRA.—BORICK'S (Henry Taylor):
More pretentious than anything heretofore of-
fered at Borick's was the Manhattan Opera
co's production of Carmen 13-18; large and
delightful houses. Mara Ambrose, who was spe-
cially engaged for the titular role, scored a big
personal triumph. In excellent voice and with
an unusually vivacious stage presence, her ren-
dition of the part was all that could be desired.
Henry Taylor made a most favorable impres-
sion as Don Jose, his pleasing tenor voice be-
ing heard to advantage. Carl Gustavson as
Escamillo had his best role of the opera sea-
son, and his splendid work won ovations at every
performance. Marie Caldwell was a thoroughly
satisfactory Michaela, and also worthy of note
were Frank French as El Dancalero, Henry Tur-
pin as Zuniga, Hugh Flaherty as El Remendado,
Gladya Moffatt as Frasquita, and Mella Tar-
ton as Mercedes. The work of the chorus was
remarkably good, and the orchestral direction of
George Liding a feature. The Show Girl 20-25.
—ITEMS: Jennie A. Rustace is spending the
Summer at her home in this city.—Hartford But-
tress has joined the Dorner Stock co. Bingham-
ton.—Albert Wallerstedt, formerly leading bar-
itone at Borick's, has joined the Metropolitan
Comic Opera co., Rocky Springs Park Theatre,
Lancaster, Pa., of which Arthur O. Fell, former-
ly of Borick's, is manager.—Phil Branson and
Tillie Balingier, old Borick's favorites, have
joined the Aborn Opera co., Newark, N. J.—
Harry H. Lynn has assumed the management of
Dorner Park, Allentown, Pa.

J. MAXWELL BEERS.

WATERTOWN.—FLOWER MEMORIAL
LIBRARY: The Lavin Fete 14, 15 proved a
great success. Vaudeville consisted of House's
Mandolin Club. The Nature Fakers presented
by Mrs. H. L. Hooker, Marie Schreiner, Mrs.
Huntington, Adelaide Sherman, and Mandita
Clement; Seymour and Robert Jones in songs,
warmly received; Spanish dances by Gladys
Ball and Hazel Smith, assisted by Messrs.
Treadwell, Brown and Brodie; scenes from The
Oleisha by A. Einstein, House and Buckholz in
duets. Mrs. Buckholz rendered a number of
Irish songs in pleasing manner. Priscilla Howes'
character recitations: La Poupée, a pantomime
act; Gladys Ball, excellent; sketch, Otis and
Clement; business excellent and grounds beau-
tifully decorated. George R. Van Namee, who
has charge of Firemen's State Convention, to be
held here Aug. 16-18, returned from Chicago
12, where he made arrangements with General
F. D. Grant, who will command at Pine Camp
manoeuvres, U. S. A., to have sham battles
take place during convention for entertainment
of the firemen. Committee is trying to secure
an aeroplane. GEORGE W. KEATING.

ALBANY.—HARMANUS BLECKER
HALL: J. Gilbert Gordon, res. mgr.: The Ly-
tel Stock co. 13-15 in The Rose of the Rancho
to the usual tremendous business. Elsie Ed-
mond, the leading woman, was especially well
cast this week, and gave to the part of Juanita
a most careful and finished interpretation. The
balance of the cast was satisfactory. Prince
Otto 20-25.—EMPIRE (James H. Rhodes, res.
mgr.): The Mortimer Snow Stock co. in The
Christian 14-18 drew splendidly; the play was
nicely put on and pleased the patrons. The
Knotters 20-25.—PROCTOR'S (Howard Gra-
ham, res. mgr.): Moving pictures and a num-

ber of good vaudeville features 13-18 drew large
audiences.—MAJESTIC (Rmll Deitcher):
Vaudeville and motion pictures had big business
13-18. GEORGE W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolf):
That quaint rural play of New England life,
Quincy Adams Sawyer, was the offering by the
Lyceum Players 13-18. There was much ap-
plause and evident signs of satisfaction at each
performance. The costumes and settings were
admirably in keeping with the bucolic atmos-
phere, and there were many clever touches to
give local color. Mr. Spencer played Quincy
Adams Sawyer with sufficient dash, and the
rest of the co. was well cast. Joseph Fritsch
and Angelo Newman, two well-known local ama-
teurs, were seen in parts that gave opportunity
for good acting, and was taken advantage of by
both. The Sign of the Four 20-25.

SYRACUSE.—WINTING (John L. Kerr):
The Great Divide, presented by the stock co.
9-11, was the best performance of the season
and drew packed houses. John Meehan as
Stephen Ghent, Adra Ainslee as Ruth Jordan,
and Marie Horton as Mrs. Philip Jordan were
especially happily cast. The Blue Moose 13-15
was done in a satisfactory manner and attracted
well.—ITEMS: John Meehan closes his engage-
ment as leading man of the Winting Stock co.
18 and goes to Boston to fulfill a previous en-
gagement. G. Palmer Moore succeeds him here,
opening in The Climbers 20.—Jack Tagus, last
season with McIntyre and Heath as electrician,
is home for the Summer, and is considering the
feasibility of opening an airside here if he
can secure the location. E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE
(Fred Gillen, res. mgr.): A capacity house
greeted the opening of the Dorner Stock co.
13-18. The co. is a good one and the opening
drama, The Great Divide, was well received.
Stephen Ghent was well portrayed by Mr. Mor-
daunt. Ghent is well, who became a favorite
with Binghamtonians a few years ago won de-
served applause in the part of Ruth Jordan.
While the leads are very prominent in this
drama, the supporting co. is good and the in-
itial performances predict a long engagement
for the players. After the second act Mr. Mor-
daunt told the audience of the hopes of the co.
and introduced each member. Matinees will be
given Tuesdays, Thursdays and Saturdays. Di-
vorcons 20-25.—ARMORY (Stephen Oswald,
res. mgr.): The Lost Trail, a Western comedy
opera by Anthony Willis, was the accepted of-
fering 13-15. Al. Dupont, who plays the
henchman, is a new man and an acceptable ad-
dition to the co. W. D. Stedman as Bud, Carol
Arden as the general's daughter, Chaucery
Caulsland as Jim Hackett, John Schaninger as
Percy Alsworth, Harriet Williams as Mrs.
Hieble, and Miss Williams as Ouray Hackett
all did well.

SARATOGA SPRINGS.—BROADWAY (J.
C. Graul): De Rue Brothers' Minstrels May
29. Bennett and Moulton co. 30-3.—PONTIAC
(J. C. Graul): Week 10-16 the Sherwoods
and Belmont. Fred Martin and Carl, Dan Maly,
Pamie Howard, May and Mack Perry and Col-
man, Ed Kramer, Loretta Fawn, Downing and
Lottie Goodwin, Bartlett and McCone, to fair
sized houses.

ROME.—LYRIC (Edward J. Gattley): Bar-
rington-Howard and co. in Gypsy singing act.
Barnett transformation musical creation, which
was a great drawing card, and Leslie and Joe
9-11. Handy's Dancing Dolls good; R. A. Tur-
ner and co. in Billy's Best Bet, and Jane El-
ton, singing comedienne, who was excellent 13-
15, and motion pictures; crowded houses.

UTICA.—MAJESTIC (J. O. Brooks): Ma-
jestic Stock co. in When We Were Twenty-one
13-15. Going Some 16-18, to large and pleased
audiences.

JAMESTOWN.—CELEBRON AUDITO-
RIUM: Theodore Thomas' Orchestra 17, 18.

OHIO.

SPRINGFIELD.—GRAND (Springfield
Theatre Co.): Jewell Musical Comedy co. opened
20 for indefinite period.—SPRING GROVE
CASINO (Harry A. Ketchum): Rod's Players
in The Man on the Box 12-18; well presented
to good business. When We Were Twenty-one
19-25. The co. included Wright Hamilton, Tom
Hall, Brigham Boyce, Tom Kruger, Thomas
McShane, Charles Gardiner, and Frank Platt.

PINDLAY.—RIVERSIDE PARK AUDI-
TORIUM (F. S. Fuldner): Powell and Co-
hen Musical co. in The Yale Cowboy 6-8. The
Beauty and the Banker 9-12, and White and co.
in The Black Judge 13-19; drawing well.—
ITEM: Owing to the inclement weather, Pow-
ell and Cohen finished the week at the Ma-
jestic, and gave very good satisfaction.

UNIONSVILLE.—CITY OPERA HOUSE
(Elvin and Van Ostran): Oulban's Comedians
in The Hand of Justice. In the Shadow of the
Guillotine, "Twist Love and Duty, Work and
Wages, The Man in Overalls, and For a Girl's
Love 13-18; capacity business and good at-
tractions.

LANCASTER.—GRM (L. J. Gardiner):
The Imperial Minstrels 13-18 pleased good busi-
ness.—AUDITORIUM CITY HALL: Ellery's
Band 7 pleased fair house.—CHESTNUT
STREET OPERA HOUSE (W. H. Cutler): St.
Mary's School Commencement 16.

BELLEFONTAINE.—GRAND (C. V.
Smith): Motion pictures 13-18 in good business.
—ITEM: Manager Smith would like to book a
strong repertoire co. for fair week, Aug. 29.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res.
mgr.): A dispatch from New York to a local
daily paper stated that the lease of this play-
house had been purchased from Nathan Appell
by Klav and Erlanger, together with other in-
terests in several nearby cities. Klav and Er-
langer will take personal charge of this theatre
and have already arranged to present the many
representative attractions which they control.
It is announced that the present efficient staff
of attaches, including Manager Levy, will remain.
Mr. Appell has severed his connection with Mr.
Reid, who has gone over to the Shuberts. The
Berkshire Country Club, of this city, has ar-
ranged with the Ben Greet Players for two open
air performances at their club grounds 24.
The plays to be presented are As You Like It,
in the afternoon, and Midsummer Night's Dream,

FOR THE FRAGRANT JULEP OR THE FESTIVE HIGH-BALL

and for all purposes of Cheer,
Comfort, Health and Hospitality



HUNTER

BALTIMORE

RYE

is best because it is

AN ABSOLUTELY PURE RYE WHISKEY.

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

OPERA CHAIRS

When contemplating the purchase of Opera
Chairs, write to us for CATALOGS and
PRICES. We can furnish you with chairs to
equip either the small moving-picture house
or the finest and most beautiful theatre.

Highest Quality Lowest Prices

AMERICAN SEATING CO.

Dept. U., 215 Wabash Ave., Chicago

NEW YORK

BOSTON

PHILADELPHIA



The English Professional Journal

Circulation guaranteed to be larger than that of any English paper devoted to the
Dramatic or Vaudeville Profession. Foreign subscription, 17s. 6d. per annum.

THE STAGE

New York Agents: Paul Tausig, 104 East 14th Street, and Samuel French &
Sons, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening.
THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

THE MASK

The only European Journal devoted to the Art of the Theatre. Illustrated. Beautifully Printed.

Editor, JOHN BEMAS. Art Director, GORDON CRAIG.

PUBLISHED MONTHLY. ANNUAL SUBSCRIPTION, FOUR DOLLARS, POST FREE.

Obtainable in America from GEORGE WOLFE PLANTS, 1126 Walnut St., Philadelphia; BENVENUTO, Union
Square, New York City

OFFICE: 2 LUNG' ARNO ACCIAIUOLI FLORENCE, ITALY

LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1772 Madison Square.
New York Office, 36 West 25th Street.

14 Leicester Street, W. C.

X. BAZIN'S FAR FAMED DEPILOYATORY POWDER

REMOVES
SUPERFLUOUS
HAIR

SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N. Y. CITY.



TAYLOR'S XX PROFESSIONAL

In selecting a trunk there is more to be considered than external appearance. Externally many a trunk compares favorably with a Taylor. Internally—where the real and lasting work of a trunk—both the materials and the making fall short of the Taylor standard, a standard maintained for over fifty years. Lightness, strength and elegance—the cardinal features of the Taylor XX professional trunk. Write for catalogue.

C. TAYLOR TRUNK WORKS
CHICAGO 41 E. Randolph St. NEW YORK 131 W. 38th St.

Attractions Wanted

FOR
WOODMAN CELEBRATION, JULY 4

Concessions to include 3d and 4th of July, at
WHITE CITY PARK, CENTRALIA, ILL.

Tent Shows, Paddle Wheels and Merry-go-rounds
RAYMOND E. HUBBARD, Sec. and Mgr.

THEATRE FOR LEASE

The Lyric Theatre, St. Joseph, Mo., seats between 1,000 and 1,100, situated on corner of 9th and Edmund Streets, being the junction of all street car lines in the city. Will lease for period of 3 to 5 years. Must have absolutely responsible party or bond for fulfillment of contract.
LYRIC THEATRE.

Scenery For Sale

Several elaborate sets, interiors and exteriors from best studios; little used. Suitable for productions or stock. Very reasonable. Address **SCENERY, Mirror Office**

The Theatrical Lawyer

EDWARD J. ADER

Business and Domestic Troubles 100 La Salle St.
Specialized. Consultation Free. Chicago, Ill.

STENOGRAPHY TYPEWRITING MIMEDOGRAPHING
Theatrical Copying a Specialty
Best Work Lowest Rate
J. E. WASH, 1909 Broadway (corner 97th Street), N. Y.

Hall for Rehearsals

1999 Broadway, cor. 68th St., New York
PROFESSIONAL WOMAN'S LEAGUE

Stage Piano Reasonable
Telephone, 6188 Columbus

JOEL'S Phone 1999 Bryant. Rooms 50c nightly. Gentlemen's 50c room hotel, restaurant and cafe; (500 seats; 300 W. 41st St., 1 min. west of B'way, within 5 min. 43d St., B'way. Headquarters genuine Chilean Cuisine; Spaghetti, Italian style; Chicken Tamales; Welsh Rarebit; Cheese; Plow Knives and Joe's famous Sandwiches; Bone Sirloin. Imported and Geo. E. Hare's No. 1 beer. "The place you can bring your wife or date."

NORD

Expert Diamond Setter 33 years with 5th Ave. Mfrs. Settings examined free; if insecure will tighten stones and clean while you wait.

Repairing Done on Premises
Fine Gold and Silver Jewellery Pearls Restored
27 West 43d St. bet. 5th and 6th Aves. New York City
Tel. 565 Bryant

PLAYS
For Amateur and Professional Actors. Largest assortment in the world. Catalogue from The Dramatic Publishing Co., 308 Dearborn Street, CHICAGO, ILL.

Drama
For Sale—Play Bills, Old Plays, Portraits, Dramatic Scenes, Actors in Character, Shakespearean, and dramatic items generally. Catalogue ready. Address American Press Co., Baltimore, Md.

Furnished rooms to let, elegantly furnished, hot and cold water. French table board, exquisite cuisine; specially recommended to theatrical people. A. B. Sawyer, Prop., 100 W. 44th St. (near Irving then.)

in the evening. The grounds will be thrown open to the general public.—**OPERA HOUSE:** Closed its doors 11 for about six weeks, during which time extensive alterations will be made. When the theatre reopens in August it will present an entirely new appearance. Only one evening performance will be given, instead of two as heretofore, and eight first-class acts will constitute the programme.—**ITEMS:** Cornelius C. Keeney, until recently manager of the Grand, has identified himself with Harry Locken, who is to manage the new Locken's Hippodrome, now in course of construction. Mr. Keeney is also responsible for an act known as Keeney's School Kids, which was the headliner at the Palace 18-19.—Raymond D. Paine, of this city, is spending a few days among friends here. Mr. Paine just finished a season of forty-two weeks in the leading role in The Candy Kid, a musical comedy playing in the West. For next season he has signed with Kilroy and Britton and will star in a musical play, The Millionaire Kid.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): The bill for the current week is straightforward and students of the high school drama part in the football scene. The graduating class was the guest of the management the opening night and they rendered their class song. Splendid business is the rule here.—**AUDITORIUM (J. Price):** The greatest musical event ever held in this city took place under the auspices of the Pittsburgh-Allegheny division of the National Saengerbund V. The features were the Junger Maennerchor, of Philadelphia, under leadership of Louis Koemmenich; H. Evans Williams, tenor, and a mass chorus of 800 male voices. To Charles Martin, of this city, is due the success of leadership. In the afternoon a children's chorus of 800, under leadership of Neil Krumme, musical supervisor of the public schools, scored a triumph.—**ITEM:** Louis Koemmenich, for many years director of the Junger Maennerchor of Philadelphia, severs his connection with this organization this month. A farewell banquet will feature his departure. Mr. Koemmenich will join the Savage forces as choral director.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): The Chester, a new play adapted from the German by Louis Mann, was given its second production at this house 14, and was a pronounced success. Mr. Mann was heartily cheered for his humorous work, and the co., which is practically the same as the past season, was adequate to the demands. Mathilde Cottrell, and Emily Ann Wakeman were prominent, the latter especially in a strictly farcical type. Mr. Mann has struck a winner in his new play. In answer to numerous calls he made a few remarks about his new character as a dramatist, stating that it had not been his intention to assume the role which he had assumed, and that he had figured that another actor of broader methods would have been more successful; however, he was glad that the audience was pleased with his work.

WILLIAMSPORT.—VALLMONT PAVILION (W. H. Owen): Clara Turner Stock co. 13-14 in The Little Minister and A Wife's Confession to a fair house. Bre's Commencement Exercises 7. Pictures and vaudeville 8-11.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Amateur minstrel performance 6; fair house. Bre's Commencement Exercises 7. Pictures and vaudeville 8-11.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Joshua Simkins 11 good, to well filled house.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): Volga-Nelson motion pictures 9-5 to good business. The Cowboy Indian and the Lady 11, 12.

VERMONT.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): Simpson-Hogg Lilliputian Opera co. 13, 14. Bennett-Moulton co. 30-July 2.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): St. Elmo 15.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): St. Elmo 17.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Benjamin Co. in Christopher Jr., 13-15, to big business and pleasure. Co. includes Emory Cahill, Lydia Knott, Franklin Ritchie, Anne Bradley, Clinton Hamilton, Philip Perry, Herbert Curtis, Carroll McComas, Fulton Russell, Catherine Carter, Jerome Storm, and Ervin J. Blunkall. Mr. Blunkall was ill 15 and his place was well filled by William C. Schell. Rosemary 20-25.—**ITEM:** Catherine Carter retires from co. 18.

WISCONSIN.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Twelve High School Baccalaureate Sermons 12. High School Class Play 15. St. Elmo 25. Ely and Jane 30.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curtiss Comedy co. 6-11 in Fort Sumpter. The Girl from Indiana, Mixed Pickles, and East Lynne; good co., to good business the entire week.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edw. F. Stahl): May Robson in The Rejuvenation of Aunt Mary 15.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Paul Gilmore in The Mummy and the Humming Bird 16-18.—**ITEM:** Carrots not presented here by E. Genevieve Baird and co. during their engagement 6-9.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Spokane, Wash. 24, 25.
ANGLIN, MARGARET (Louis Netherale, mgr.): San Francisco, Cal. 30-July 2.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Spokane, Wash. 22, 23.
DODGE, SANFORD (B. S. Ford, mgr.): Manco, Colo. 30, 31. Telluride 22, 23.
DREW, SIDNEY: Chicago, Ill.—indefinite.
ELI AND JANE (Harry Green, mgr.): Newuah, Wis. 21, Berlin 22.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Cheyenne, Wyo. 21, Ogden, U. 23, Salt Lake City 24, 25.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill. Dec. 26—Indefinite.
GILMORE, PAUL (Carl Zoselner, mgr.): Hall-land, N. J. 27-30.
HACKETT, JAMES K.: Los Angeles, Cal. 9—Indefinite.
HODGE, WILLIAM (Lieber and Co., mgrs.): Boston, Mass. Jan. 3—Indefinite.
IS MATHIMONY A FAILURE? (David Belasco, mgr.): Chicago, Ill. May 9—Indefinite.
LOTTERY MAN (The Shuberts, mgrs.): Chicago, Ill. May 30—Indefinite.
MANNING, MARY (The Shuberts, mgrs.): Chicago, Ill. 6—Indefinite.
MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city May 9—Indefinite.
PRINCE OF LIARS (Bill and Mackay, mgrs.): Minneapolis, Minn. 20-25, St. Paul 27-July 2.
PROSECUTOR, THE (Mittenthal Bros, mgrs.): Boston, Mass. May 30—Indefinite.
SEVEN DAYS (Wagnhals and Komper, mgrs.): New York city Nov. 10—Indefinite.
SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—Indefinite.
WHITE SQUAW (J. F. Sullivan, mgr.): Monticello, Wash. 21, Eliza 23, South Bend 25, Centralia 24, Olympia 25, Tacoma 26, Mt. Vernon 27, Vancouver, B. C. 28, 29, New Westminster 30, Bellingham, Wash. July 1, Burlington 2.

STOCK COMPANIES.

ACADEMY OF MUSIC (Kilmt and Gascolo, mgrs.): Chicago, Ill. July 25—Indefinite.
ALBEE STOCK (Chas. Lovenberg, mgr.): Providence, R. I. 16—Indefinite.
ALCAZAR (Belsco and Mayer, mgrs.): San Francisco, Cal. Aug. 23—Indefinite.
ALHAMBRA STOCK (F. Hatch, mgr.): Milwaukee, Wis.—Indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Indianapolis, Ind.—Indefinite.
ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—Indefinite.
BAKER STOCK (Portland, Ore.—Indefinite.
BELASCO AND STONE (Belsco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
BENJAMIN PLAYERS: Richmond, Va. 23—Indefinite.
BENJAMIN PLAYERS: Rochester, N. Y. 23—Indefinite.
BETTS AND FOWLER STOCK: Newark, N. J. 23—Indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.
BIJOU OPERA HOUSE (Kilmt and Gascolo, mgrs.): Milwaukee, Wis. May 15—Indefinite.
BIJOU OPERA HOUSE (Kilmt and Gascolo, mgrs.): Minneapolis, Minn. May 8—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BLAIR, EUGENIE: Atlantic City, N. J. 30-25.
BLANDEN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—Indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y. 23—Indefinite.
BROADWAY THEATRE STOCK (A. C. Dornier, mgr.): Camden, N. J.—Indefinite.
BUNTING, EMMA (Schenectady, N. Y. Jan. 10—Indefinite.
URBANE (Olivier Morosco, mgr.): Los Angeles, Cal.—Indefinite.
COLUMBIA STOCK (Anthony E. Wills, mgr.): Newark, N. J. May 16—Indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont. Sep. 26—Indefinite.
COUNTISS, CATHERINE: Grand Rapids, Mich. April 10—Indefinite.
CRITERION THEATRE (Kilmt and Gascolo, mgrs.): Chicago, Ill. Dec. 19—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa. Sept. 20—Indefinite.
DORNER PLAYERS (A. C. Dornier, mgr.): Birmingham, N. Y.—Indefinite.
EMPIRE THEATRE (Sofia and Nathanson, mgrs.): Providence, R. I.—Indefinite.
FORBES (Gus A. Forbes, mgr.): Duluth, Minn. June 13—Indefinite.
FORPAUGH (Geo. Fish, mgr.): Cincinnati, O.—Indefinite.
FRANKLIN PLAYERS (Pauline H. Boyle, mgr.): Stamford, Conn.—Indefinite.
FRIEND PLAYERS: Milwaukee, Wis. Aug. 22—Indefinite.

COSTUMES, ETC.

JACOB A. ANDREWS

24 Hand Store, 331 N. Clark St., Chicago, Ill. Specialty of Full Dress Suits and Tuxedos. LADIES' STREET AND STAGE GOWNS. Large Stock Prince Albert and English Walking Suits.

WIG For Soubrette, \$1.50; also dark human hair on imported netting foundation; other colors, \$2.00. KLIPPERT, Mfr., 348 4th Ave., each by mail, 10c. more. G. New York.

COSTUMES, ETC.

SUMMER STOCK COMPANIES

Productions Costumed With Care and Precision

SPECIAL PRICES

Van Horn & Son

PHILADELPHIA, PA.

The Original and Only Firm

Est. 1853

Just the Wig You Want

THE ARTISTIC KIND

THE SATISFACTORY KIND

Theatrical Work My Specialty

Guaranteed Make-up, None Better

Careful Attention Given to All Orders

Established 1877

CHAS. L. LIETZ

130 West 45th Street, New York

Eaves Costume Co.

Everything necessary for Professional or Amateur Productions for sale or Rental at Lowest Prices.

226 West 41st Street

Opposite New Amsterdam Theatre

Telephone, 3044 Bryant

PLÜCKER and AHRENS

Successors to CHARLES MEYER

Practical Wig Makers

Street Wigs and Toupees Artistically Made. Theatrical Work a Specialty

100 W. 48th St., New York. Phone, 4236 Bryant

Formerly 25 E. 30th St.

FRANK HAYDEN COSTUMER

REMOVED TO

149 West 36th Street, New York

Tel. 1581, Murray Hill. Modern Gowns, Costumes for Sister and Girl Acts. Ankles and Short dresses on hand.

JOS. HEMBERGER & CO.

MERCHANT TAILORS

1 East 27th Street First Floor

LATEST SPRING AND SUMMER IMPORTATIONS NOW READY

Dress Suits a Specialty

MRS. COHEN

629 6th Ave. Between 36th and 37th Sts. N. Y.

PHONE 4476—MURRAY HILL

Some Very Fine Evening Gowns on Hand

Special Prices to the THEATRICAL Profession

Theatrical Costumer

M. SIMOWITZ

Burlesque and Vaudeville Costumes

101 West 80th Street, New York

Telephone, 2608 Murray Hill.

MILLER COSTUMER

136 N. 7th Street PHILADELPHIA

Second-Hand Dresses and Furs

323 State St. BARNETT Chicago

AT A SACRIFICE

Several exceptionally handsome Evening and Dinner Gowns and Wraps suitable for high-class Theatrical Wardrobes. MRS. NAUFAL, 748 BROADWAY.

We've Got a New Trunk

We're not going to spring it until next season, but it's too good to keep. We call it the B.A.L. "HANDY SIZED" trunk, and, judging from the way it has sold from the sample in our 42d St. Store, it fills a long-felt want. We are making it in 36 in. size for men and 40 in. for women, and the tray arrangement—length and width are the same as our regular XE trunks of those sizes. BUT it is only 18 in. high inside, just halfway between the regular trunk and the steamer, and it makes the handiest trunk to pack, move, handle and have around the room or dressing room one could wish for. Run in at 310 West 43d Street and look one over.

Send for Catalogue M **WILLIAM BAL, Inc.** Builders of **BAL** Professional Trunks
210 West 42d St New York City

MISCELLANEOUS

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

H. PERCY MELDON

STAGE DIRECTOR

AT LIBERTY—to consider offers for coming season.

Address, until further notice GREEN ROOM CLUB.

BERNARD J. McOWEN**EMELIE LESSING****JOSEPH E. BERNARD**

LEADING MAN---ENGAGED

OFFERS FOR SUMMER INVITED

Address DRAMATIC MIRROR.

RACHEL MAY CLARK

Featured with Paycen Stock Co., Baltimore, Md.

Management E. S. LAWRENCE.

SELMA HERMAN

Management CARLTON LEWIS NAGELY

Box 13, Times Square Station, New York City.

ROBERT GLECKLER

Leading Man

ENGAGED

Farms Theatre, Toledo, O.

SEDLEY BROWNAddress
1415
Catalina Street
Los AngelesAt Liberty
for
Stock

DRAMATIC DIRECTOR

(The man behind the 'script)

MRS. ANNIE YEAMANS

Management Charles B. Dillingham

HAL BRIGGS

STAGE DIRECTOR AT LIBERTY

Address care Toledo Hotel, Manitowoc, Wis.

ALBERT LANDO

DRAMATIC DIRECTOR. Re-engaged Fourth Season, Poli's, Worcester.

"A WORLD-WIDE CIRCULATION"

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

ESTABLISHED 1837

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

On Sale at Schultz's Newsstand, B'way & 37th St., and outside Knickerbocker Theatre Building.
 Subscription Rates: 1 year, \$8.00; 6 months, \$4.00; 3 months, \$2.00. Professional Advertisements, 60c per line. Inquiries and communications may be sent to "THE ERA," P. O. Box 492, New York City.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

DAINTY

ESTELLE ALLEN

ENGAGED

The GREAT RAYMOND

Now on 'Round-the-World Tour Breaking Records Everywhere

W. W. SAUNDERS, American Representative.

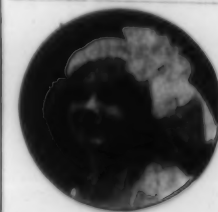
835 Knickerbocker Theatre Bldg. Annex.

New York City

ASHLEY MILLER

STAGE DIRECTOR

Productions for Edison Mfg. Co.—Gallagher, Her First Appearance, A Piece of Lace (Pilar Morin), The "Bumptious" Comedies, Bootle's Baby, etc.

**Clara Turner**

SECOND SEASON—SUMMER STOCK

Vallamont Pavilion

WILLIAMSPORT, PA.

**EDWIN MORDANT and GRACE ATWELL**

Stock Stars

Stone's Opera House, Binghamton, N. Y.

Direction A. C. DORNER

**A. S. BYRON**

THAT ROBUST COMEDIAN

Specially Engaged for the Summer

Address 139 West 47th Street, New York.

ALICE KAUSER

PLAYS

NEW STOCK PLAYS
NEW REPERTOIRE PLAYS

Address 1402 Broadway, New York

Louise Langdon

"That Dainty Little Ingenue"

AT LIBERTY

after May 1st for Summer Stock and Production for regular season.

Address care Mirror.

MAY BUCKLEY

Liebler & Co.

WALTER CLUXTON

Address, 86 Columbus Avenue, Boston, Mass.

AMY AMES

AT LIBERTY FOR NEXT SEASON

Address care Mirror.

MILLER

Music Arranger

40 GRAND OPERA HOUSE, CHICAGO, ILL.

References: M. Witmark & Sons; Geo. W. Lederer.

Gertrude Perry

AT LIBERTY

Last TWO Seasons Yette, in Graustark
Address 181 Prospect Ave., Ingram, Pa., or Mirror**AITKEN, SPOTTISWOODE**

Arrangements complete. Cort Theatre, Chicago.

ARNOLD, AINSWORTH

Leading Man. Forepaugh Stock Co., Indianapolis.

BURT, LAURA

Stanford Lodge, Great Kills, S. I., N. Y.

COLLINS, J. PALMER

Management Chas. Frohman. Green Room Club.

CARHART, JAMES L.

Maude Adams Co. Management Chas. Frohman.

HADLEY, HELAINE

At liberty. Address agent.

HOLLOWAY, J. FRED.

Management Liebler and Co.

McGRATH, CHARLES A.

Permanent address. Actors' Society.

MULDENER, LOUISE

In Europe for the Summer.

STURGIS, GRANVILLE F.

Dramatist. Plays. Sketches. 188 Noble St., Bklyn.

TRADER, GEORGE HENRY

Permanent address. Actors' Society of America.

WARD, CARRIE CLARK

Perm't add., 1415 Catalina St., Los Angeles, Cal.

WHITE, THURLOW

Address Actors' Society.

WILSON, GEORGE W.

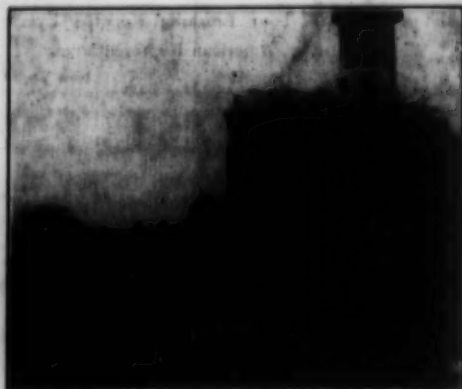
Actors' Fund and The Players, N. Y. City.

VITAGRAPH

"LIFE PORTRAYALS"

ROOSEVELT'S RETURN

MAGNIFICENT VITAGRAPH SPECIAL RELEASE
Fully illustrating the most stupendous demonstration ever seen in New York.
The nation's welcome to the returning ex-President, July 18, 1910.
NOW READY



OLD GLORY.

For Release Tuesday, June 28

WHEN OLD NEW YORK WAS YOUNG

Quaint Comedy Drama of life in New York in the days of the Dutch. A story of love humorously told.
Approximate length, 950 feet.

For Release Friday, July 1

SAVED BY THE FLAG

Thrilling with interest—An exciting and absorbing story. An excellent subject for Independence Day.
Approximate length, 570 feet.

WILSON'S WIFE'S COUNTENANCE

A Novel Comedy, bubbling with humor. Approximate length, 427 feet.

For Release Saturday, July 2---Great Patriotic Picture

OLD GLORY

Our Country's Flag, from its birth to the present day. An allegorical, historical subject showing famous events in American history. A film of sensational national interest.
Approximate length, 945 feet.

NEW POSTERS—A special poster showing the famous VITAGRAPH GIRL in many characters will soon be ready. Posters for all new issues of Vitagraph films and special poster of the Vitagraph Stock Players may be had of Exchanges or by writing us direct.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court

CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

ENGAGEMENTS

Now Being Made for Season 1910-11

FOR

PRODUCTIONS---STOCK and REPERTOIRE

PLAYS AND SKETCHES FOR SALE OR LEASE

Entire repertoire of successful PLAYS, with SCENERY, PROPERTIES, Paper, Lamps and Route.

FRANCIS MOREY DRAMATIC AGENCY (Inc.)

FRANCIS MOREY, Manager

Suites 437-8—1402 Broadway, New York

Telephone, Murray Hill 2718

HIGH CLASS

Dramatic or Musical Stock Wanted

FOR THE NEW

PEACH TREE ROOF GARDEN THEATRE

ATLANTA, GEORGIA

ONE BILL WEEK

OPENING JULY 4

FELIX BLEI, Mgr., Atlanta, Ga.

ONLY THE BEST

PRICES, 25c. and 50c.

THEATRICAL WARDROBES

ARE absolutely secure in the

Fireproof Warehouses

The Manhattan Storage & Warehouse Company

Lexington Avenue and 42nd Street, Tel. 4593 Murray Hill

Seventh Avenue and 52nd Street, Tel. 1793 Columbus

Vaults for safe keeping of trunks, and excellent accommodations afforded for examination.

Safe Deposit Boxes at lowest current rates.

ADRIAN IRWIN, Jr., Treasurer.

LAWRENCE WELLS, President.

When writing advertisers readers are requested to mention THE DRAMATIC MIRROR.

SCENERY

The Most Perfectly-equipped Scenic Studios in America

H. P. KNIGHT Scenic Studios

140th Street and Mott Avenue, New York City

(30 minutes from Theatrical District, close to Mott Avenue Station, on Bronx Subway).

Telephone, 1431 Murray

DO NOT place your orders for SCENERY until you see what I can offer and get my prices.

I CAN SAVE YOU MONEY!

Complete new sets of finest modern scenery in stock. Second-hand scenery, almost equal to new, at greatly reduced prices, for sale or hire, always on hand.

Designs and estimates free. Stage for try-outs and rehearsals.

Scenery of all kinds stored and renovated. Call, or write your requirements.

SCENERY & PRODUCTIONS

FOR SALE OR RENT

Complete productions furnished at short notice.

Amateur entertainments furnished complete.

Props, Electrical Effects, Costumes.

Apply **AMPHION PRODUCTION CO.,**

Amphion Theatre,

Williamsburg, Brooklyn, N. Y.

BAKER & CASTLE

Announce the Third Annual Tour of

GRAUSTARK

WHITNEY
CHICAGO

4th MONTH

And For All Summer

WILLIAM NORRIS

MY CINDERELLA GIRL

Twenty-two costumes have come and gone since the opening. The best by ten Crowded every performance. Direction A. G. DELAMATER, 1415 Broadway, New York.

In the Rollicking Musical Base Ball Farce in Three Actings

rk.
id.
ay.
in
ph
it.
is
S
y.
K
Mr.
sing
y can
away.